DOCUMENT RESUME

ED 253 872 CS 208 774

TITLE Gates to Learning: Communication Arts, School Year Handbook (1983-84), Grade 5 Extension. Experimental.

INSTITUTION New York City Board of Education, Brooklyn, N.Y. Div. of Curriculum and Instruction.

PUB DATE 83

NOTE 285p.; For related documents, see CS 208 773-778.

PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC12 Plus Postage.

DESCRIPTORS Childhood Attitudes; Childhood Interests; Classroom Environment; *Communication Skills; *Content Area Reading; Curriculum Development; Grade 5; Individualized Instruction; *Integrated Activities; Intermediate Grades; Language Arts; Listening Skills; Oral Reading; Parent Role; *Reading Comprehension; Reading Instruction; *Remedial Reading; *Self Concept; Silent Reading; Speech Skills; Teacher Role; Test Wiseness; Writing Instruction

ABSTRACT

Designed as a guide for remedial teachers, this handbook offers strategies for imparting standard fifth grade curriculum content, even as students are improving their reading, writing, speaking, and listening skills. The first part of the handbook contains (1) guidelines for teacher planning and for using assessment for instructional planning; (2) descriptions of a whole-class reading lesson, word banks, brainstorming, a small-group individualized tutorial, and ways to improve test taking skills through instruction; and (3) tips for using the library and trade books, a newspaper lesson, sustained silent reading, homework, and various forms of writing. The second part contains nine instructional modules, each of which consists of a series of related lessons based on a single theme or topic. Appendixes contain supplementary activities and assessment instruments. (FL)

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to
Learning

Communication Arts

School Year Handbook (1983-84)

Grade 5 Extension

NEW YORK CITY PUBLIC SCHOOLS
OFFICE OF CURRICULUM DEVELOPMENT AND SUPPORT
DIVISION OF CURRICULUM AND INSTRUCTION

CS 208774

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Foreword

The Grade 5 Extension Program has been initiated to assist certain Grade 5 students realize success in mastering the Minimum Teaching Essentials prescribed for students at this grade level.

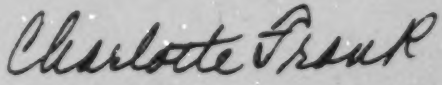
Students have been selected for this program because their current achievements in reading limit their ability to benefit from instruction in all subject areas. As they begin this new school year, we are aware not only of their best scores, but of the following urgent concerns:

- They have been in remedial programs before and must wonder if this will be different.
- They wonder if they can complete a Grade 5 curriculum and go on to junior high school.
- They have struggled not only in communication arts classes, but in science, social studies, and mathematics as well.

The program described in this handbook and the accompanying lessons have evolved in response to these concerns. Our intention is to provide a guide which will support the efforts of Grade 5 Extension teachers in all curriculum areas. The program offers strategies for imparting standard Grade 5 curriculum content, even as students are improving their basic skills in the Communication Arts.

We hope this handbook will assist you and your students through a mutually successful and rewarding year.

Charlotte Frank



Executive Director
Division of Curriculum and Instruction

Acknowledgments

GATES TO LEARNING: COMMUNICATION ARTS Grade 5 Extension was developed to assist teachers of GATES classes in the area of Communication Arts. The handbook was prepared as a project of the Division of Curriculum and Instruction, Charlotte Frank, Executive Director, through the Office of Curriculum Development and Support, Morris Freedman, Director.

Steven Tribus, Director (Interim Acting) of the Communication Arts Unit, organized and supervised the project and was directly involved in the preparation of this handbook. Olive R. Francks of the Communication Arts Unit was responsible for the organization and design of the project and was also the principal writer. Florence Schoenfeld of the Communication Arts Unit was a major contributor to the material in Part I.

Others who contributed to this handbook include Shirley Morrison, Fordham University; Elliot Upton, CSD #9; Carmen Farina, CSD #15; Mark Morrison, CSD #17; and C. Raseh Nagi, Rosalyn Gleimer, Naomi Friedland, Mildred Kramer, all of Project PRIDE, CSD #22 (Ralph Brande, Community Superintendent).

Materials originally prepared for "The School in the Real World," GATES Grade 4 Extension Classes, which were adapted for this handbook were the work of: Lillian Restaino Baumann, Marian Passidomo, Shirley Morrison, The Children's Book Committee of Bank Street College, and "City as Curriculum" Project Staff.

In addition, this Grade 5 Extension handbook drew upon materials from the 1982 GATES TO LEARNING COMMUNICATION ARTS handbook by Florence Schoenfeld, Anita Wilkes Dore, Olive R. Francks, Marilyn Funes, Muriel Mandell, and Edith Novod, all of the Communication Arts Unit.

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Introduction

INTRODUCTION: AN INTEGRATED APPROACH TO THE COMMUNICATION ARTS

Grade 5 students whose measurable achievement in reading is insufficient to prepare them for the demands of the standard curriculum present a need for innovative instructional planning. The primary concern emanates from the fact that their personal and social interests reflect their choronological age even though their academic development does not.

The Grade 5 Extension program is designed to help students bridge this disparity between their real needs and their current levels of achievement. These lessons present a highly focused opportunity for students to improve their processing of all information that is presented in the form of written language: reading comprehension.

Reading, however, is only the most visible--and most easily measured--"tip of the iceberg" of Communication Arts, and is built upon student's parallel development in speaking, listening, and writing. Achievement will be maximized, therefore, by assuring a total, developmentally structured and integrated experience in all forms of verbal communication. This same structure will be applied to different kinds of reading maerial, both the narrative and the expository, both literary pieces and content area texts, to assure familiarity with the different demands implicit in comprehending these genres.

All lessons are set within a sequence of instruction which recapitulates actual language development: first listening, then speaking, then reading, and then writing. The information to be learned is also structured so that students start with the known and move to the unknown. That is, lessons begin by exploring students' prior knowledge and experiences that are relevant to, and will provide foundation for, the new concepts to be learned. Since the primary goal of reading/language instruction is to enable students to derive meaning from the printed word, these new concepts should be introduced as <u>concrete</u> experiences. From this concrete base, lessons proceed through semi-abstract experiences before reaching the abstract or symbolic level of text, including interpretation, application, and extension.

Writing is included as a daily activity. By experiencing themselves as authors, students will be better able to understand and interpret the meaning intended by the authors of the texts they encounter.

As lessons provide for a variety of experiences in all modes of communication using varied types of reading material, they also provide for variety in instructional grouping: large, small, and individual. Writing, for example, is directed as an individual experience in daily Journal Writing and as a group experience when all students write on an assigned topic. The specific skill of reading comprehension is the shared objective of the whole group as they read literature or content area text materials, and the Small Group Individualized Tutorial reading lesson which follows the whole class lesson, provides for more intensive instruction in similar skills.

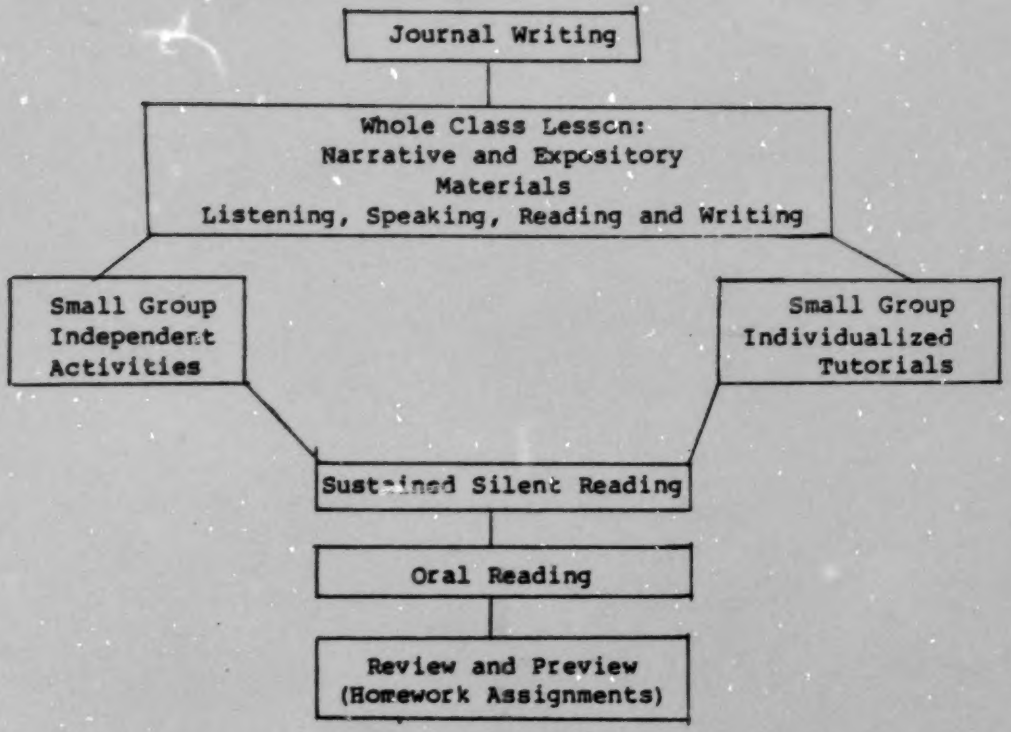
While one group is engaged in this tutorial period, the other students have an opportunity to apply their newly acquired skills to independent activities. The lessons are designed to allow the teacher to alternate the individualized tutorial group and the independent activity group so that each group experiences each format during the course of the week.

Following the small group activities (independent and tutorial), the whole class comes together again for a period of Sustained Silent Reading in which both teacher and students read books or magazine articles of their own choice.

Silent reading may be followed by Oral Reading in which the teacher reads aloud to the class, providing a model of good enunciation and expression, plus exposure to stories or information students would not choose on their own, or are not yet able to read independently.

Each lesson concludes with a review of the day's learnings and with a preview of the activities of the days to follow.

Basic Instructional Design of the Communication Arts Lesson



This integrated approach assures:

- The interaction of all the Communication Arts--oral and written.
- The benefits of the whole class interactive experience balanced by more individualized attention in the small group.
- Both expressive and receptive learning in which sometimes students themselves speak, read and write and sometimes they hear and see the teacher modelling these Communication Arts.
- Experience in reading a variety of genres including different types of narrative and expository materials.
- Experience in writing a variety of genres, including different types of narrative and expository materials.

To maximize students' involvement in their own learning, whole class reading lessons have been grouped thematically. While receiving needed instruction in skills and concepts, students will also be able to satisfy their particular interests in sports, mystery, science fiction or other themes.

Strategies for infusing career education into Communication Arts and content area lessons are also included in this design. The "world of work" is certainly of vital interest to these adolescents and needs to be part of their ongoing instructional experience.

Finally, this approach is integrated into a developmentally structured design for teaching science and social studies, which is illustrated in companion materials prepared for teachers of these disciplines to extension students. The content of these disciplines in the Grade 5 curriculum has not been changed. What has been changed is not WHAT is taught, but HOW it is taught.

The lessons in all components of these curricula assure a variety of approaches to each unit of study, and provide the student access to the same information through several modalities of learning. Thus, the student has multiple opportunities for mastering each learning objective.

Teachers, of course, always offer variety in teaching. By providing this variety in each lesson, however, the Grade 5 Extension student's opportunities for successful learning will be enhanced.

It is to be hoped that this practical teaching/learning program which directly reflects current research findings within a climate of respect for the individual, may act as a lever for change for those students who need our best efforts in order to keep alive an enduring spirit of hope and the promise of success.

How to Use This Handbook

The GATES Extension Program in Communication Arts recognizes the importance of meeting the special needs of our GATES students in Grade 5 classrooms.

Part I: Guidelines for Teacher Planning

Assessments of student progress have been developed in relation to the areas of language which are critical to the GATES student. These assessments include norm-referenced and criterion-referenced published tests, but emphasize the use of teacher observations and teacher-made tests including interest inventories.

Assessments should be functional and practical in terms of classroom demands and should be ongoing.

Guidelines for classroom routines appear in the next section followed by suggestions for concrete experiences which are so critical to the ultimate reading/language learning objective of this program.

A detailed, step-by-step description of the Whole Class Reading Lesson is developed in the section bearing that title. A parallel description appears in the Small Group Individualized Tutorial with recommendations and illustrations of various approaches to teaching the beginning reader, or one with severe reading difficulties.

The use of tradebooks and newspapers as instructional materials is examined and prototypical lessons are included. Specific protocols for instituting periods of Sustained Silent Reading and Oral Reading are described. The Writing Process and techniques for ongoing assessment of students' writing are discussed, with Test-Taking Skills and recommendations for Homework Assignments forming the final sections of Part I.

Part II: Planning for Teaching and Learning - The Module

Instructional modules are presented in Part II. In this program, a module consists of a series of related lessons, based upon a single theme or topic. By studying the sequential strategies by which lessons are built, teachers may continue the process, adapting the module to their students' special abilities and to school settings. Each module may thus act as a model to stimulate further planning and development throughout the year.

Comparable modules in science and social studies have been prepared for Grade 5 Extension students.

Part III: The Appendices

The material contained in each of the appendices is meant to support the program's several components and to provide teachers and administrators with supplementary aids.

In addition to our concern for GATES students' educational needs, this handbook views the affective domain--self-concept, attitudes, perceptions, values, personal and social ways of knowing--as an integral, humane layer of learning. For this reason, activities which provide these emphases have been threaded throughout the several modules. This philosophy underlies the entire program.

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Part I: Guidelines for Teacher Planning

Establishing Routines

A. There are four "golden rules" for teaching all routines:

1. Have as few routines as possible.
2. Keep them simple.
3. Explain them throughly and demonstrate.
4. Rehearse them until they are automatic.

B. Examples of behaviors for the teacher to model for the students:

. Walking to and from each area of the room.
. Showing how to carry books, materials, chairs, etc.
. Showing the correct way to select a book.
. Indicating how to use folders, books, paper, scissors, record keeping devices, etc.

C. During the succeeding days, have students practice each of the needed behaviors. They do this with your guidance until routines are almost automatic. At this point, begin to "fade out" the verbal instructions.

D. Select area leaders when routines are almost automatic. The leaders then become responsible for the area assigned to them. Change leaders each month so that many students can have an opportunity to be in charge. The "experienced" leaders then train the "new" ones.

Assessment for Instructional Planning

Assessment of students' learning goes on all the time, in every class. When you say "That's right!" an assessment has been made. When you say "We'll need to review this tomorrow," another kind of assessment has been made.

Use both formal and informal evaluations to:

- measure student learning
- assess the effectiveness of teaching
- plan further instruction

The Grade 5 Extension students present a special need for the careful use and application of assessment.

- What students have actually learned needs to be measured so that time is not spent in unnecessary repetition.

- How students have learned needs to be identified so that time is not spent with unproductive teaching methods or materials.

- Plans for further instruction need to be based on prior learning--identifying students' readiness for a new learning objective--as well as on the use of teaching strategies and materials that have proven interesting and rewarding.

	CHARACTERISTICS OF BASIC ASSESSMENT APPROACHES		
	Norm-Referenced Tests	Criterion-Referenced Tests	Teacher Observation and Tests
General Purposes	Comparison of individual performance with standard pre-set by randomly selected group of age-grade peers Use for decisions on grade/ class placement and entry level for individual testing	Determination of individual performance on specified tasks Useful for planning instruction	Determination of individual performance on specified tasks Useful for evaluating and/or planning instruction
Content	May or may not include items actually taught; items fixed by publisher	May or may not include items actually taught; items fixed by publisher	Usually based upon items taught
Format	Varied; usually paper and pencil, short answer response	Varied; oral or silent	Varied; oral or silent; may follow format used in instruction
Scores	Report student's comparative standing in terms of grade equivalents, percentile ranks and stanines	Report mastering or no mastering of tasks; may relate criteria to grade equivalents	Report based on preferences of teacher, adapted for different purposes; may be a % score, pass-fail or informal evaluations
Target Population	Designated age/grade group	Any student, at any given stage of progress	Any student, at any given stage of progress

This chart provides an overview of three types of assessment in use in our schools. Comparison may be helpful to the teacher in making decisions regarding which type of test to use for a particular purpose, as well as in deciding how to use the results.

THREE BASIC APPROACHES

There are three basic types of assessments: norm-referenced, criterion-referenced and teacher observation. Each has a distinctive purpose.

Norm-referenced tests, such as the California Achievement Tests (CAT) provide a comparative view of a student's achievement, based on established norms. When the Grade 5 Extension student achieves a grade equivalent of "2.6" on the CAT in reading, this means that his or her total score was similar to that achieved by students in the 6th month of the 2nd grade in the national norming population. Such a comparison is useful for planning class placements of students.

Norm-referenced grade equivalent scores are NOT intended to suggest the type or level of reading material a student should use. "Grade level" or difficulty of reading material is determined in absolutely separate and different ways, and will be discussed later.

The grade equivalent score does NOT reveal the reading skills in which a student needs instruction.

The CAT reports students' performance in certain reading skills separately, on the Individual Test Record (ITR) as "Objective Categories."

The ITR should provide the basis for planning Individualized Tutorial lessons. Group students according to the common skill objectives reported on the ITR. This will be discussed in detail in the section on Individualized Tutorial.

Criterion-referenced tests measure individual performance on specific tasks without individual comparison to any other individuals. Just as an individual's height or weight is measured on an absolute scale, without comparison to anyone else, so the reading skills of a student may be measured without comparison to any other students or groups.

For example, one student's knowledge of syllabication (a criterion) can be tested and evaluated without reference to the performance of any other and without regard to his or her "grade equivalent" score on the CAT. This is true of all criteria or skills of reading ability.

The Degrees of Reading Power Tests (DRP) are criterion referenced tests based on one criterion: reading comprehension. A student's DRP scores identify the levels of reading material that the student comprehended without reference to the performance of any other student.

DRP test results will be most useful in helping you select, adapt or reject texts for all types of reading, including works of literature and content area texts. The Individual Report of the DRP reveals three functional reading levels, all of which are important for you to know.

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NEW YORK CITY READING TESTS
INDIVIDUAL TEST REPORT (ITR)

STUDENT GEORGE | ID # | GRADE 04

DISTRICT | SCHOOL | TEACHER | CLASS

April 1983 California Achievement Test

DEAR PARENT/TEACHER:

This is a report of your child's performance on each reading objective (skill or concept) tested. Each objective is tested by a number of questions.

Under the column labeled DIAGNOSTIC PROFILE, your child's performance on each objective is indicated using the following codes:

SAT - Satisfactory in the DIAGNOSTIC PROFILE column means that your child has demonstrated satisfactory progress by answering correctly the minimum required number of questions listed in the NEEDED column. (See Objective A, in sample.)

MORE - More in the DIAGNOSTIC PROFILE column means that your child needs more instruction in this objective. (See Objective B, in sample.)

** - The Stars in the DIAGNOSTIC PROFILE column mean that your child did not answer any of the questions for this objective. (See Objective C, in sample.)

TEST SCORE REPORT - Your child's overall performance on the reading test is listed below. These results should be considered with other judgements of your child's achievements together with observations and discussions with the teacher.

GRADE LEVEL 4-7 TEST FORM LEVEL

TEST OR SUBTEST	Grade Equivalent	National Percentile
READING VOCABULARY	2.1	
READING COMPREHENSION	2.0	
TOTAL READING	2.0	

GRADE LEVEL: This is not a *score*, but indicates your child's grade in years and months at the time of testing. For example, 4-7 would indicate that your child is in the fourth grade and was tested in the seventh month of the fourth grade.

GRADE EQUIVALENT: The grade equivalent is an indication, in years and months, of the achievement level of the student on this test at the time the test was administered. For example, a grade equivalent of 3-7 means that this score was the average score of students tested in the seventh month of the third grade.

NATIONAL PERCENTILE: The national percentile compares the performance of your child to a national group of students. It indicates your child's performance on a scale from a low of 1 to a high of 99 where 50 is considered average. For example, a national percentile of 80 means that the student achieved better than 80% of the national population at that student's grade level.

SAMPLE:	OBJECTIVE	NO OF CORRECT ANSWERS	NO NEEDED FOR SAT	DIAGNOSTIC PROFILE
	A	2	2 of 3	SAT
	B	1	3 of 4	MORE
	C	**	3 of 4	**

OBJECTIVE CATEGORY	CORRECT ANSWERS	NEEDED	DIAGNOSTIC PROFILE
READING VOCABULARY			
32 SAME MEANING	16	16 OF 20	SAT
33 OPPOSITE MEANING	4	4 OF 5	SAT
34 MULTIMEANING	2	4 OF 5	MORE
READING COMPREHENSION			
----- LITERAL			
36 RECALL OF FACTS	5	7 OF 9	MORE
----- INTERPRETIVE			
38 INFERRED MEANING	4	6 OF 8	MORE
39 CHARACTER ANALYSIS	3	8 OF 10	MORE
40 FIGURATIVE LANGUAGE	3	6 OF 8	MORE
----- CRITICAL			
42 AUTHOR ATTITUDE/POSITION	3	4 OF 5	MORE

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Explanation of Objectives Tested

This page describes each objective in reading measured in the spring Citywide Testing Program. Not all objectives were tested at every grade level. Note that at some levels, skills are combined due to the limited number of items testing each skill.

READING SKILL SAMPLES

PHONIC ANALYSIS Letter sounds

1. SCHOOL VOCABULARY ..... identifying picture objects
2. SPACE DIRECTION LOCATION ..... such as up - down
3. RELATIONSHIPS ..... such as relating pictures to the time of day
4. MATCH UPPERCASE LOWERCASE ..... such as H, h
5. RECOGNIZE UPPERCASE LOWERCASE ..... such as finding the letter K . . . K, k
6. LONG VOWELS ..... such as boat Picture/letter
7. SHORT VOWELS ..... such as cat Picture/letter
8. SINGLE CONSONANTS ..... such as lamp Picture/letter
9. MATCH SHAPES ..... such as matching △ ○□△
10. MATCH 3-LETTER WORDS ..... such as matching ton and ton
11. MATCH 5-6 LETTER WORDS ..... such as matching block and block
12. IDENTICAL WORDS (ORAL) .....
13. MEDIAL SHORT VOWELS (ORAL WORDS) .....
14. INITIAL CONSONANTS (ORAL WORDS) .....
15. FINAL CONSONANTS (ORAL WORDS) .....
16. CONSONANT CLUSTERS DIGRAPHS (ORAL WORDS) .....
17. SINGLE CONSONANTS ..... such as b in boy
18. CONSONANT CLUSTERS (BLENDS) ..... such as fr in free
19. CONSONANT DIGRAPHS ..... such as sh in ship
20. VARIANT CONSONANTS ..... such as c in city vs. cake
21. COMBINATION OF SKILLS 18, 19 .....
22. SHORT VOWELS ..... such as e in bell
23. LONG VOWELS ..... such as a in cake
    VOWEL COMBINATIONS ..... such as ea in break
24. SHORT VOWELS ..... such as e in bed
    VOWEL COMBINATIONS ..... such as ea in dead
25. COMBINATION OF SKILLS 22, 23 .....
26. DIPTHONGS (two vowels together making a new sound) ..... such as oi in boil
27. VARIANT VOWELS ..... such as ow in how
    VOWEL COMBINATIONS ..... such as ow in slow

STRUCTURAL ANALYSIS the way words are put together

28. COMPOUND WORDS ..... such as cowboy . . . cow boy
    SYLLABLES ..... such as dollar . . . dol lar
    CONTRACTORS ..... such as don't . . . do not
29. BASE WORDS/AFFIXES ..... such as disagree or painter

READING VOCABULARY understanding the meaning of individual words

30. CATEGORY (ORAL) ..... such as "An animal"; toy, hill, cow, park
31. SAME MEANING (ORAL) ..... such as "Little"; grow, bud, small, baby
32. SAME MEANING ..... such as often — frequently
33. OPPOSITE MEANING ..... such as warm — cool
34. MULTIMEANING (bank) by the riverside .....
    1. He goes to the bank to deposit money.
    → 2. He fishes from the bank.
    3. He will bank on getting there on time.

READING COMPREHENSION understanding what is read

35. SENTENCE MEANING
36. RECALL OF FACTS
37. COMBINATION OF SKILLS 36, 39
38. INFERRED MEANING: finding hidden meanings
39. CHARACTER ANALYSIS: answering questions about people in a story
40. FIGURATIVE LANGUAGE: such as "His face fell."
41. REAL/UNREAL: fact vs. make-believe
42. AUTHOR ATTITUDE: understanding the author's point of view
43. TECHNIQUES OF PERSUASION

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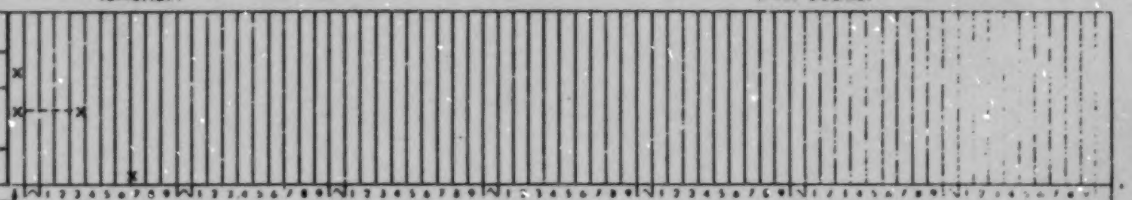
DEGREES OF READING POWER™

INDIVIDUAL REPORT

STUDENT: [redacted]
ID#
GRADE: 04
DISTRICT:
SCHOOL:
TEACHER:
DATE OF TEST: April 11 1984
TEST FORM:
RAW SCORE:

	DRP SCORE	NAT'L % ILE (STANINE)	LOCAL % ILE
INDEPENDENT LEVEL	21	-	-
INSTRUCTIONAL LEVEL	29		
FRUSTRATION LEVEL	37	-	-



Prose materials used in primary through graduate school range in difficulty between 30 and 85 DRP units. DRP tests identify the most difficult prose that students can read at three different levels of comprehension: the Independent, Instructional, and Frustration levels.

Independent Level

The Independent Level identifies the difficulty of materials which this student can read and understand without help. This student should be able to read materials of this difficulty, and easier materials, on his or her own.

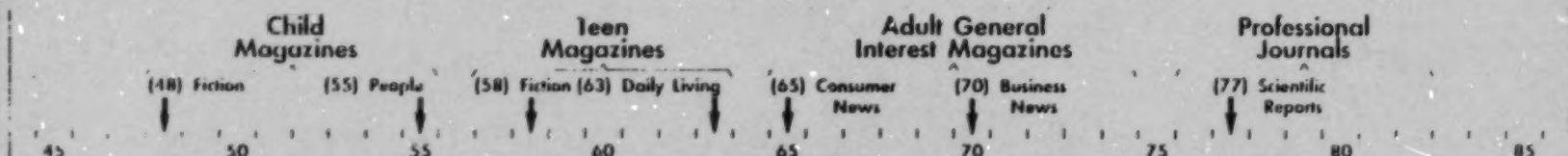
Instructional Level

The Instructional Level identifies the difficulty of materials which this student can read and understand with help. Help could include teacher assistance, classroom discussions, dictionaries, and other instructional aids. Materials of about this difficulty could be used for classroom instruction.

Frustration Level

The Frustration Level identifies the difficulty of materials which this student would find hard and frustrating to read. Such materials may be too difficult to use for effective instruction.

DRP test results can also tell you how well your student can read magazines. Listed below are the average difficulties or readability values of articles sampled from sections of high circulation child, teen, and adult general interest magazines and professional journals. The articles ranged in difficulty between 45 and 85 DRP units. By comparing this student's Independent and Instructional Level DRP scores with the DRP values of the sections of the magazines and journals, you can see what kinds of articles this student should be able to read.



The Difficulty in DRP Units of Some Sections of High Circulation Magazines and Professional Journals

It takes most people some time to get used to a new scale of numbers. To help you interpret the meaning of DRP units, the difficulty values of eight sample prose passages are listed by DRP units on the reverse side. The listing may help you judge the difficulty of materials this student can understand at the instructional and independent levels.

SCHOOL NOTES:

THE READABILITY OF SAMPLE PROSE-PASSAGES IN DRP UNITS*

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34 DRP Units

Bears are big. They need a lot of food. Bears eat meat. They eat bugs. They eat berries. They eat honey. They eat fish, too. Bears feed in the spring. They feed in the summer. They feed in the fall. Bears look for food then. They hunt. They fish. They dig roots. They pick berries. They eat a lot. They grow fat. Soon, winter comes. It gets cold. It snows. But bears don't need to go out. They don't need food. They are fat enough. They can sleep.

43 DRP Units

A bark canoe proved to be better than a log canoe for several reasons. It hauled heavier loads. It glided more smoothly. A log canoe was hard to repair. But cracked, torn, or worn bark could be mended quickly. A bark canoe weighed less than a log canoe. It was so light a lone man could carry it. A log canoe could be no larger than a tree. But a bark canoe was different. It could be almost any length.

47 DRP Units

The part of a beach between high and low tide is called the middle beach. It is home to many plants and animals. But life on this middle beach is hard. There is no protection against the wash of the oncoming waves. Some animals survive by digging holes in the sand. They can stay in their homes under ground. The undertow will not pull them out to sea. They are safe.

51 DRP

Most creatures take great care to protect their eggs. The walking stick does not. It just drops its eggs, scattering them loosely on the ground. Dozens and dozens drop at a time. As the eggs fall onto dry leaves, they sound like raindrops falling. Many of the eggs do not hatch. But enough do so that the walking sticks will not die out. They have existed on earth since before the era of the dinosaurs.

60 DRP Units

The most ancient hand tool yet identified is the stone hand ax. Such instruments are more than 250,000 years old. Hand axes were made either from flint or from a fine grained jack that would provide a sharp edge. Using a second stone, flakes were hammered off around the edges. The resulting tool had a jagged cutting edge down each side. It had a crude point and a smooth, round butt. During the thousands of years in which this tool was used, it underwent relatively slight changes in form.

64 DRP Units

Wall paintings are especially vulnerable to atmospheric change. Archaeologists know this. Hence they try to discover, before opening a tomb, whether they will find murals. Special tools have been designed for this purpose. One of the most useful is a kind of camera that can be dropped into the ground before the digging starts. If the camera indicates the presence of wall art, scientists can prepare to take steps to preserve the painting as soon as it is reached.

72 DRP Units

The ancient Romans' concept of justice and their view of individual rights continue to be guiding forces in contemporary western society. Their code, developed by the emperor Justinian, provided, for example, that no person was punishable for his thoughts, that fathers could not be compelled to bear witness against their sons, nor sons against their fathers, and that the burden of proof rested with the accuser, not with the party denying the accusation.

81 DRP Units

Thomas Jefferson's belief in man's ability to govern himself is well known, but his views concerning the conditions under which this ability can be successfully realized are less familiar. Jefferson believed that a natural moral sense -- which he assumed to be a universal characteristic of mankind -- was the initial and basic prerequisite for self-government. The effective operation of this moral sense was then influenced, he believed, by environmental factors, in particular by economic circumstances.

* Additional information on the difficulty of textbooks is contained in the Readability Report, a publication available from the College board.

The independent or free level is the level at which a student reads with ease and fluency, without assistance, with few word recognition errors and 90% (p.=.90) comprehension.

Books at this level should be made available for:

- leisure reading
- sustained silent reading
- homework assignments
- research projects

The instructional level is of greater difficulty for the student. At this level, the reader may need some assistance with word recognition and may expect to achieve 75% (p.=.75) success in comprehension.

Books at this level can be used during periods of instruction, with your direction and support, including:

- development of an understanding of the purpose of the reading assignment;
- discussion of the major concepts presented in, or presumed by, the passage;
- a preview of significant or new vocabulary to be read;
- comprehension questions presented in advance which will guide the student's reading to significant issues;
- review of concepts, vocabulary and comprehension questions after the reading;
- follow-up activities which reinforce all aspects of the instruction above.

The frustration level identifies material that is so difficult for the students that many word recognition errors are made, and comprehension would not exceed 50% (p.=.50). That is, these students have a minimal chance of successfully reading material at this level. These students cannot use these stories or texts for either instructional or independent reading. You may, however, judiciously select interesting stories or relevant textual material at the students' frustration level for oral reading to them. This would be a way to:

- share interesting stories that they are not yet able to read;
- expose students to more advanced vocabulary and concepts;
- initiate higher level comprehension processes (e.g., critical, inferential) through listening and speaking about them;
- teach specific content area material from texts the students cannot yet read.

The Individual Report of the DRP will indicate these three reading levels for each student. Match the DRP unit value of any book with the appropriate DRP score of the students, with confidence that the match will probably be valid for the purpose intended.

DRP values of many textbooks used in school throughout New York State may be found in the Degrees of Reading Power Readability Report (The College Board, New York, updated each year).

You may also compare the texts you have with the sample passages on the back of the DRP Individual Report to help decide the suitability of a book for certain students.

Note: At times it may be necessary to use a textbook whose readability exceeds the students' DRP instructional range. In that instance, you will need to provide a great deal of introductory material and supportive experiences (charts, maps, trips), and minimize reliance on the text itself. Teaching modules in content areas will illustrate such strategies; modules in English/Communication Arts appear in Part II of his handbook.

Criterion-referenced testing is the primary basis for planning individualized tutorials. The students' Individual Test Records of the CAT will provide information on criteria of vocabulary and comprehension needing this type of intensive instruction. Other criteria, in the areas of phonic and structural analysis, and basic sight vocabulary may be tested by using the instruments included in Appendices A, B and C.

These surveys are included only for those students who are actually beginning readers. These students may be identified by DRP instructional levels below 35 (25) DRP Units, as well as by your observation. Such students would benefit from criterion-referenced assessment of word analysis and word recognition skills. The results of these assessments would be used in grouping them for individualized tutorials, as well as providing the instructional objectives for these lessons. See the Small Group Individualized Tutorial for suggestions on instructional strategies for beginning readers.

Teacher observation, including tests that you construct, is certainly the most relevant approach to assessment. Your assessment--by formal test or informal observation--has the unique advantage of being related to the instruction that has actually been provided. No published test can do this as accurately.

You will maximize the effects of your own observations and tests by keeping in mind these principles:

- A lesson worth teaching is worth testing; teaching is completed when learning has been demonstrated.

- Just as teaching employs a variety of strategies, so should testing enable students to use writing, speaking or three dimensional displays to demonstrate their learning.

- Just as teaching develops a variety of thinking/reasoning skills, so should testing assess literal understanding (such as true-false questions) interpretive thinking (such as completion questions) and critical reasoning (such as essays).

- The results of teacher-made tests should be recorded and used as carefully as published test results are recorded and used. The use of some form of teacher observation at the conclusion of each lesson offers immediate information as to what has been learned, how it was learned, and what should be taught next. Careful recording of these assessments will enable the teacher to periodically evaluate the long-range direction and effectiveness of his or her instruction.

- Three suggested approaches that you will find helpful in making these observations are described in the following pages: interest inventories, semantic maps, and informal reading inventories.

Interest Inventories

A student's motivation to read has received wide attention and interest although it remains the most elusive component in the realm of assessment. Nonetheless, we know that attention--or intention--remains a sine qua non in reading instruction.

There are many published interest inventories, and teachers can readily devise one based upon their unique knowledge of the students. Open-ended questionnaires, such as the one included as Appendix D are an effective and frequently used technique.

Interest inventories may be completed independently by students who are capable of doing so. For less able readers, you may read the open-ended sentence aloud. Have students write answers on a separate answer sheet that has numbers parallel to those on the inventory. Sentences may also be written on the chalkboard; students respond orally or in writing.

Later, review the responses to identify the most frequently named interests and preferences. This information will serve as a guide for selection of reading materials for the Whole Class Reading Lesson, as well as for tutorial purposes.

The day they complete their inventories, announce that you will carefully study each one and will give them a summary the next day. This strategy demonstrates several important facts to the students, i.e.:

- Their interests and opinions are taken seriously.
- Work they produce in class is given your time and thought.
- You would like to select reading material that will be of interest to the students.

These messages between teacher and student contribute significantly toward building bridges of mutual trust and respect.

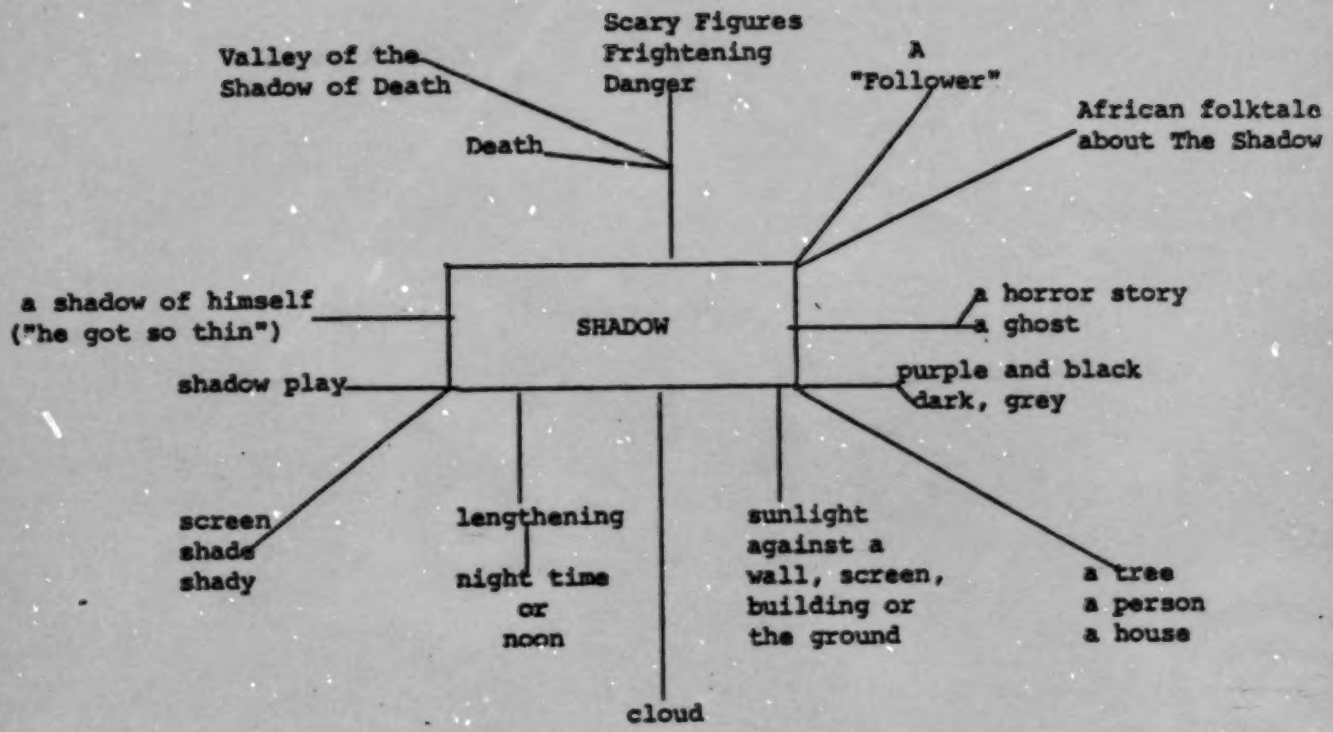
SEMANTIC MAPPING AS AN ASSESSMENT TOOL

Semantic mapping, which has its roots in the recent research effort of Dale Johnson*, and others, is a way of examining the cognitive processes of students. In its practical application for classroom use, especially during the Whole Class Reading Lesson, semantic mapping is a powerful strategy for assessing students' prior knowledge in terms of their concepts, knowledges, linguistic facility, and comprehension skills. The map can be extended at the end of the lesson to evaluate what has been learned on the same topic. As an assessment tool, semantic mapping can be used to:

- determine students' prior knowledge on the topic to be taught;
- observe how individual students think;
- note students' facility with language;
- identify students' perceptions and misconceptions, that is, to determine whether or not students are "on the right track";
- note whether one student's response triggers other students to look at the topic differently, that is from another perspective;
- learn to what extent students are able to interrelate new conepts and vocabulary;
- assess (evaluate) what new information/understanding has been gained at the end of the lesson.

*Dale D. Johnson. Three Sound Strategies for Vocabulary Development, Ginn Occasional Papers No. 3 (New York: Ginn and Company, 1980).

Sample Semantic Map for a Concept
(Stimulus Word: Shadow)



Semantic mapping does not stop at this type of initial assessment, but continues to be utilized as a teaching/learning tool throughout the module. It is suggested that you keep the semantic map on the chalkboard or chart for easy reference.

You may need to clarify students' ideas by probing their individual responses. The semantic map shown here illustrates how to proceed with this strategy.

How to Probe

1. Model a response:

   "When I thought of shadow, I thought of colors. I thought of purple because when I was at the Grand Canyon many shadows appeared to be purple in the late afternoon."

2. Clarify student responses:

   Example: "What made you think of dark or grey when you thought of a shadow?"

   "When you gave us the word death, what made you connect death with shadow?"

3. Extend student ideas:

   Example: "What prompted you to say cloud?"
   If the student's response is "Clouds make shadows," continue to ask questions about how shadows are made.

4. Identify misconceptions:

   Example: "Why did you think of the word screen for the word shadow?" If the student says, "You can make shadows on a movie screen by making your fingers move around," then the student obviously can see a difference between screen and shadow.

   However, if the student says, "The movie screen is like a shadow," it may indicate that the student is lumping together the concept of shadow itself with the surface on which he or she sees it.

5. Investigate divergent responses:

   Example: "It's interesting that you thought of death in connection with shadow. Can you explain this to us?"

The student may tell you, "I saw a TV show where a man was walking down an alley and, out of the shadows, a hand reached out and killed him."

Other students may join in at this point and suggest other responses such as: "danger," "scary figures," "a follower" and "ghosts." Refer to #4 (Identify misconceptions) e.g., "ghosts," because ghosts do not produce shadows.

Finally, you must delineate the items included on the semantic map so that only those learnings which focus directly on the lesson are highlighted. This may be done by circling the items, by starring them with colored marker, etc.

Other testing protocols and instruments will probably be required by the exemplary or optional reading program adopted by an individual district or school. The information yielded by these instruments needs to be integrated with all other data available: norm-referenced, criterion-referenced and teacher-made assessments. All these data should be carefully maintained in individual student folders. You will find the periodic review of these assessments--even the reconciliation of conflicting results--a vital resource in the planning and delivery of relevant and effective instruction.

INFORMAL READING INVENTORIES (IRI)

The IRI has enjoyed extensive usage and varied interpretations since it was first described by Betts* in 1946. Because it is informal and teacher-made, we are able to adapt the IRI to meet specific needs. The following suggestions will help in the construction, administration and interpretation of one type of IRI. The reader may want to experiment with variations.

The IRI (see Appendix E) allows for the assessment of word identification and comprehension skills as students read aloud. Each student is tested individually, allowing about 10 minutes per student. This time will be well spent. Personal diagnosis will often disclose student needs that may be missed in group testing.

*Emmett A. Betts. Foundations of Reading Instruction (New York: American Book Co., 1946).

Construction

Each student should be given two or three IRI passages to read orally. The passages should be grouped around the student's DRP instructional score and represent a range of eight to ten units. For example, a student with a DRP instructional score of 50 should be asked to read passages at DRP levels of 45, 49 and 53. In this way, you will be able to evaluate the criteria (word identification and/or comprehension) which "break down" as the reading material becomes more difficult. It is possible that some students will perform better in this oral reading test than they did on the original DRP test, which was read silently. You should, for such students, continue the IRI using more difficult (higher DRP unit values) reading material. In other instances, you may need to select easier (lower DRP unit values) reading passages. (Students testing below 30 DRP units may be considered non-readers.)

Administration of an IRI

1. While class is engaged in sustained silent reading (SSR), or writing, one student is taken to far corner of the room (for about five minutes).

2. Advise students that you want to see and hear how they read, that the exercise is untimed, and they are expected to simply do the best they can. Try to establish a relaxed, "non-test" atmosphere and avoid references to "scores" or marks."

3. Given the student the appropriate packet of passages and ask him or her to read each passage aloud. If he or she does not know a word, wait a few seconds and then simply supply it.

4. Have the student read each question silently, and then aloud. If an answer is incomplete, one further question may be asked, e.g., "Could you tell me more about that?" If an answer suggests total incomprehension, merely accept it in a neutral manner, (e.g., "O.K., let's try the next one.") Record answers verbatim. Correctness should be judged when you have time for more careful reflection.

5. Thank the student for being "so cooperative." Assure the student that the results will be shared after you have had time to study them more carefully.

   Match the specific word analysis errors and the specific types of comprehension errors made by the student with the ITR of the CAT. Identify skill errors reported in both test results as the skills to be taught first in the student's individualized tutorial.

The simplicity of the IRI renders it usable repeatedly throughout the school year. As you observe the progress of students, the IRI can be administered again to corroborate those observations. There is little chance of students remembering these passages after several months have elapsed, so those included here may be used again. You may wish to compile another group of passages with appropriate questions which also spans the student's instructional reading level.

SUMMARY OF ASSESSMENT FOR INSTRUCTIONAL PLANNING

Effective remedial instruction should be flexible enough to change as needs change. To this extent, standardized group tests can provide only cues for the ongoing evaluation that must be done in the classroom.

Selectively use purposeful observation, informal inventories, and other techniques throughout the school year. Teacher-made tests have the advantage of being able to test the student's learning of the material that has actually been taught. In addition, you are in a unique position to observe distinctions between a student's knowledge and that student's performance on a test, which may or may not coincide.

The Whole-Class Reading Lesson

The reading of literature or other interesting textual material by a whole class, or by a large group within the class, provides a pleasant period of interchange of ideas and experiences and opportunities for role-playing, dramatics, and choral speaking. It is perhaps the most effective way of developing a sense of sequence, grasping inference and extended meanings, and understanding an author's purpose or theme.

Selecting works of some literary merit offers students the opportunity to share in a common literary heritage and to develop, in the most effective way possible, a feeling for beauty of language, effective choice of words, and true sentence sense.

Your selection of the particular stories, novels, poems, and other genres involves such qualities as:

1. Good literary style with characterization, action, suspense, and humor.

2. An immediate and direct beginning, quick development, and a satisfying ending.

3. Content that provides incidental learnings; information pertaining to historical backgrounds; customs and mores of other peoples; scientific or political materials, etc.

4. Variety, which will include different genres; traditional and contemporary material; selections providing a range of culture and periods; situations where both boys and girls, men and women are engaged in non-stereotyped situations.

5. High-quality illustrations that relate directly to the selection.

6. At the start, easy-to-read works will be those most likely to appeal to the interests of the specific class involved.

7. As a student's reading ability grows, more difficult selections, with heavier vocabulary burden, extended meanings, and greater subtleties of style and thought are in order.

8. Expository reading material in the social or physical sciences should be regularly incorporated into each week's reading. This enables students to gain experience with a style of writing which is used in both textbooks and test passages.

Sequence of Directed Instruction in Reading

Whatever reading material is selected, the following sequence of instruction is recommended to ensure a developmental experience offering listening, speaking, reading, and writing activities.

1. Daily Performance Objectives: Based on one or two comprehension criteria suitable to the reading material and tested by the California Achievement Test.

2. Preparation Through Directed Instruction:

   2.1 Brainstorming: Introduce conceptual foundations of the material. Elicit students prior knowledge/experience related to these concepts through:

   - semantic mapping (refer to p. 15 for fuller description)
   - categorization of ideas
   - guided questioning (written on chalkboard)
   - (written on chalkboad).

   2.2 Discussing personal experiences

   2.3 Interpreting pictures or illustrations

   2.4 Using appropriate media material

   2.5 Vocabulary development: With the students identify unfamiliar vocabulary or familiar words with new meanings. Special focus will be on one or more vocabulary criteria tested by the California Achievement Test:

   - same meaning
   - opposite meaning
   - multimeanings

   Use the chalkboard or a chart to present new words in context. Lead the students to read the new words by using familiar word recognition techniques (e.g. context clues, structural analysis).
   NOTE: If the reading passage is lengthy, introduce only the vocabulary which is needed for that particular lesson.

   Have students enter new vocabulary in their WORD BANKS (see description p. 24).

   2.6 Reading Purpose(s): Establish a definite purpose for reading so that students realize that they are reading or listening to a selection for specific ideas.

2.7 Oral Reading: Act as a model and read aloud the entire story/passage, with the students following along. Or, assign sentences of a section for students to read independently.

2.8 Extended Brainstorming: Students expand maps, lists, etc. of prior knowledge to include new knowledge gained from hearing material read aloud.

3. Supervised Reading: Have students read the story or passage silently and independently with your active guidance.

3.1 Comprehension probes: With focus on the performance objective, develop directed questions which may be posed;

- before silent reading to guide comprehension (as described in 2.6)
- after silent reading as practiced in comprehension (as described in 2.6)

4. Application: Have students demonstrate their general comprehension of the reading material and their explicit mastery of the performance objective through the completion of a relevant follow-up activity which may include:

- a written assignment;
- drama/role play;
- homework assignments;
- in-school group projects;
- an open book quiz;
- reading (on some topic) in a trade book, magazine, or other materials (e.g., brochures, newsletter, newspaper).

5. Questioning: Questioning should guide students to become sensitive to the differences between questions of fact (literal) and opinions (interpretive), and should encourage them to move on from these levels to the creative (inferential) and critical levels of reasoning.

> "Questioning is potentially your most important tool for helping students to understand and to interpret what they read. If the questions you pose are thought-provoking and stimulating, your students will grow in their ability to think critically about what they read."*

*Morton Botel. How To Teach Reading (Chicago, IL: Follett Pub., Co., 1963).

Word Banks

6. WORD BANKS: Each student should have a WORD BANK that is always accessible. This should be a real bank:

- students "deposit" only words that they actually know and use in speaking, listening and reading;
- students "withdraw" words when they need them as a reference for correct usage or spelling in the course of their writing.

A WORD BANK can be easily made using a box that is about 5 inches wide and 12 inches long. (A narrow box from sneakers or slippers is perfect.) Each word is entered on a separate 3 x 5 card; dividers are used to arrange words alphabetically. Students may cut these cards from sheets of heavy paper if real file cards and dividers are not available.

For each word, students note word analysis and word meaning details. A separate card for each word allows space for students to add their own notes about the word, such as its multiple meanings.

marathon

ma'ra'thon

1) A race of 26 miles, 285 yards.

"My brother ran in the New York Marathon."

2) An unusually long period of time.
"Congress met in a marathon session."

New WORD BANK cards are created as the student gains new vocabulary from individual reading, from a whole class experience, from a listening experience, in or out of school. The creation and accumulation of the cards are an effective motivating factor for students' increased awareness of new words and new meanings of known words.

The Whole Class Reading Lesson, and its follow-up activities, is likely to require more than one reading period (30 minutes) for full development. By extending the lesson over two or more days, the teacher may provide students with additional opportunities for recalling and reinforcing prior learnings.

Brainstorming

HOW TO BRAINSTORM TO DEVELOP VOCABULARY AND COMPREHENSION

Our students in the GATES Extension classes will need to be given intensive instruction in developing vocabulary and concepts and in integrating prior knowledge with the experiences and activities of the new curriculum. One of the techniques which has come from recent research in this area is that of brainstroming (Pearson, Johnson, 1982). This is easily taught and involves the whole class in lively interaction.

We know that readers will have difficulty understanding text if they do not know how to relate their own knowledge to the author's message. Vocabulary development that does not engage the student's own associations in developing the meaning of new words fails to build the necessary framework for comprehending any text.

A most effective instructional method that is designed to promot the association between the readers' background and the text is BRAINSTORMING. Among the many values of brainstorming is the opportunity for the students to share all the information they have about a topic with the others in the class. Those students who lack information about a topic can be helped to develop a structural background from the interaction with othr students. The procedure can be both developmental and diagnostic: developmental because it sets the stage for the story; diagnostic because the teacher can determine the level of the students' background for the story.

The methods for this procedure are simple and exciting. The directions for using this technique with instructional materials are presented below.

Vocabulary:

1. Select two or three words from the new vocabulary list that are most critical to the comprehension of the story.

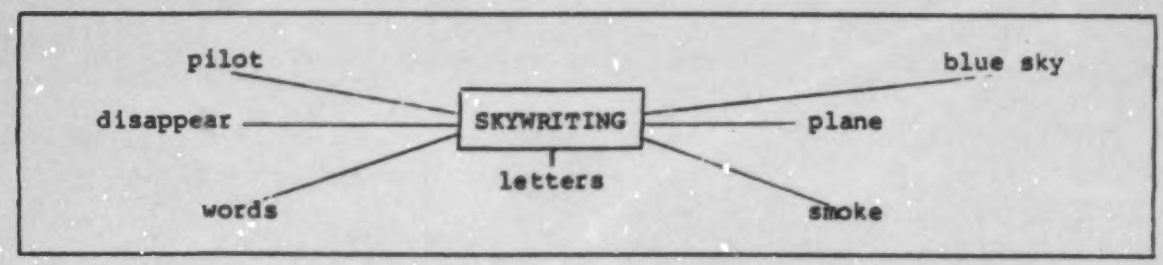
   Put the first word on the chalkboard in the center, as presented below.

SKYWRITING

2. Using the teacher modeling technique say, "When I see skywriting I think of letters." Enter the associative word on the chalkboard.

3. Then ask the students, "What do you think of when you see the word skywriting?"

   Enter all students' associations on the chalkboard. (An example follows.)



   In order for the brainstorming approach to be effective, you must encourage and allow students to produce all associations to the word, even those that seem somewhat idiosyncratic. The associative network generated by the students' responses should be expected to cover all possible associations to the critical word. Some of the associations may not be those covered in this particular story; nevertheless, all associations should be listed. The aim of the approach is not only for you to build a structure to the student's comprehension of the story, but also to determine what background knowledge is being brought to the story.

   Where an association is idiosyncratic, list it on another part of the chalkboard, but not connected to the critical word. If the students run out of associations and the ones significant to the story have not been made, add others as well as asking guiding questions to generate more associations.

4. After you consider the structure of the associations complete for the story, underline those associations that are most important for the particular story about to be read.

5. Lead a discussion in which you and the students talk about the relationship between the critical word and the underlined associations.

6. After reading the story, refer the students to the chart(s) and ask them to add any new information or associations they have learned from the story.

Comprehension

1. Select the main topic or theme of the story to be read and list it on the chalkboard in the same manner as described above under vocabulary.

   The aim in brainstorming for comprehension of the main topic or theme is to build with the students the necessary framework for comprehending the stories.

   Follow procedures 1-6 from the section on brainstorming for vocabulary development.

   After you consider the structure of the associations to the theme complete the story, lead a discussion in which you relate the chalkboard structure to what the students can expect in the story.

   Lead into questions with a sentence such as "Let's see whether the boy in the story knows as much about skywriting as you do."

PROCESS FOR DIRECTED INSTRUCTION IN READING: FROM CONCRETE TO ABSTRACT

The extent to which a student comprehends text (narrative and expository), depends upon his or her ability to associate the new information with his or her prior knowledge. Therefore, reading lessons should focus on broadening students' conceptual networks. (Elkind, 1974.) This is best achieved when you begin with a concrete experience and move toward the abstract level in slow stages of development.

Directed instruction in reading both narrative and expository material should always proceed through these three stages:

Stage I: Concrete ↓
Stege II: Semi-abstract ↓
Stage III: Abstract ↓

However, the three stages are not identical and differ somewhat in their application to narrative and expository text, as shown in the following illustration:

I. CONCRETE LEVEL: Prereading experiences for both selections might include:

1) Field trips. For the texts*, a trip to the Museum of the American Indian or the Indian wings of the Museum of Natural History;

and/or

2) Film which depicts the activities and environment of various Indian tribes. (Life in the Woodlands - Had you Lived Then. dist. by Encyclopedia Britannica, 425 N. Mich. Ave., Chi. IL: 60611.)

*Narrative: Thomas Fall. Wild Boy. (Scholastic Book Services, N.Y. 1968), pp. 7-11.
*Expository: Ann McGovern. ...if you live with the Sioux Indians. Scholastic Book Services, N.Y. 1972), pp. 26-31

The purpose of using a trip or film as a concrete experience is not simply to help students comprehend one particular text better, but rather to give you a tool for teaching students HOW to use their prior knowledge so that they may confront and comprehend any kind of new material they are given (e.g., newspapers, tests, trade books). This becomes a major step in leading the poorer reader to become a more successful and independent reader who can handle a variety of textual materials confidently.

Narrative (Wild Boy)

1. During a trip or film on this topic, direct the attention of students to environment, customs, dress, etc. of Comanche Indians. Have students discuss the relationship between environment and lifestyle and encourage questions. Pictures, books, or models may be purchased for reference in classroom discussions.

2. Role-play a day in a Comanche child's life in the last century, involving different students.

   - What time did you get up?
   - Where did you sleep and what was your room like?
   - What kind of food did you eat and how was it prepared?
   - What games did you play?
   - Direct role-playing in terms of living on a desert environment.

Expository (Sioux Indians)

1. During the trip or film on this topic, focus the students' attention on specific activities of Sioux adults and children in terms of their tasks and responsibilities. Note the kind of training the children received, the persons who gave them training, and where the education actually took place.

2. Role-play teaching someone how to hunt, to saddle a horse, to decorate mocassins. Role-play some activities we do in school today, such as: teach another person to multiply or divide, or to play a word game.

   - Who taught the Sioux youngsters their tasks?
   - What kind of lessons did the Sioux child receive?
   - What kind of lessons are taught to today's students?
   - Where did the Sioux student get his or her training?

II. SEMI-ABSTRACT: At this level, we find differences between developing narrative and expository passages. In reading narrative prose, comprehension is related to the extent to which a student immerses him or herself in the text. Because self-projection is necessary to the comprehension process, the reading of the story itself is a semi-abstract activity. Through appropriate questioning, highlight the important details of their relationship to each other. In expository writing, on the other hand, this part of the lesson development deals with organizing details in order to simplify and clarify the relationship between concepts with which students are familiar and which they will be reading about.

Narrative

1. . "Have you and your family had an emergency while you were away from home? Tell us about it."

   . Suppose a child says, "Our car ran out of gas, but we walked to the gas station nearby."

   . "Would the problem have been as easy to solve if you had been on a highway or out in the country? Why or why not?"

2. . "What kind of problems could travelers have had years ago in Comanche territory?"

   . "Would help be as easily available as it is in today's cities?"

   . Pretend that while you are traveling with someone in Comanche territory, one of your horses gets sick. "How would you solve this problem?" List suggestions.

3. Read Chapter 1 of Wild Boy either aloud or silently.

   . "What was Roberto's problem?"

   . "How did the setting complicate his problem?"

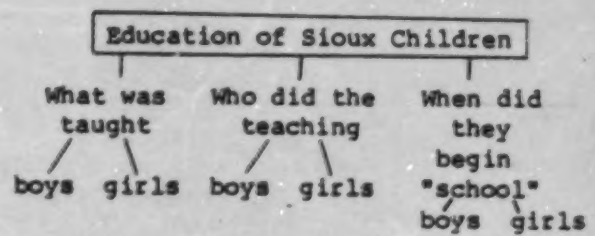
   . "How did Roberto's actions show he was familiar with the problems of the desert?"

Expository

1. Using the concrete experience as a basis, have the students discuss the education of the Sioux child (of the 1880's) and the education of youngsters today.

2. Develop a semantic map with students using the stimulus word: EDUCATION. (Students will come to realize that our concept of education leaves out entire areas of learning.)

3. Prepare an advance organizer to guide students in reading the text, such as:



4. Make a chart similar to above which records the education of students of today.

III. ABSTRACT: At the abstract stage, narrative and expository reading differs in this crucial way: Narrative passages require critical reading skills (e.g. application of what was read to new situations) which take the reader beyond the story itself. In the expository form, the actual reading of the passage itself is the abstract level.

Narrative	Expository
1. "What were some of the problems Roberto anticipated? How did he provide for them?" No landmark--Roberto stretched a blanket. No water--Took two canteens with him. Far to travel--Took Plato with him.	1. Have students read the text (pp. 28-31) with guidance as needed. (Do not interrupt the flow of reading by asking comprehension questions at this time.) Refer to the advance organizer to provide a focus for independent reading. 2. Complete the chart "Education of Sioux Children," with students using the information just read.
2. Have students recall what they said they would do earlier? . "How was Roberto's problem different from yours?" . "What didn't you take into consideration?"	3. Refer to the semantic map and ask students what they would like to add to it now. Guide the students to make generalizations, such as: education takes place out of school as well as in school; parents and others can be teachers; our education begins at birth and continues throughout life.

Summation

Narrative

CONCRETE:

1) Field trips
2) Films and filmstrips
3) Records
4) Role-playing
5) Pictures

SEMI-ABSTRACT:

1) Semantic mapping
2) Reading the narrative
3) Story structure
4) Character analysis

ABSTRACT:

1) Evaluation and analysis of the narrative re: story structure or analysis of characters, or problem solutions, story endings, etc.

Expository

CONCRETE:

1) Field trips
2) Experiments
3) Films and filmstrips
4) Records
5) Role-playing
6) Interviews

SEMI-ABSTRACT:

1) Semantic mapping
2) Graphic organizers
3) Structured overviews
4) Diagrams and pictures
5) Models

ABSTRACT:

1) Reading of the text.
2) Going back to semi-abstract stage to add or refine the information.
3) Summarizing the new learnings.
4) Integrating new with prior knowledges (e.g., refer to semantic map).

SQ 4R

AN OLD APPROACH TO NEW OBJECTIVES

A major goal of the GATES Extension program is the acquisition of content area information. GATES teachers can assist their students in understanding more fully the different texts they read by teaching them to apply the S Q 4R method.

S stands for Survey
Q stands for Question and
4R stands for Read
Recite
Record
Review

Introduced formally at Ohio State University in 1941, S Q 4R is probably one of the earliest designs for a systematic method of study, which is particularly helpful in the comprehension of expository reading materials. The method is usable with all students who are able to read independently i.e., with little or no assistance from the teacher. Students may work alone, in pairs or in small groups.

Although this technique has been known for many years, it is experiencing increased interest because it meets certain objectives that are of current interest.

- Individualization: Since students using this method of study work with relative independence, the reading material used can be different for each student or for each group. A teacher is able to instruct an entire class in the method itself while the applications can be varied to meet individual abilities and interests.

- Multi-Modal Teaching: Each of us has different styles or modes of learning. Some learn by seeing the information, some by hearing it, others by writing it, etc. S Q 4R taps several different modalities thus providing each student with multiple opportunities to learn the same material.

- Peer-Tutoring: By having one student teach another, we have found that we can reduce the barriers of age and status that exist between teacher and student, which frequently interfere with the learning process. S Q 4R offers the opportunity for students to work in pairs with little or no interference from the teacher. The teacher can match students who can best benefit each other both academically and personally.

- Mastery Learning: This is based on the premise that virtually all students can learn well what they are taught if given enough time.

The model requires periodic tests to check student progress. It also requires opportunities for reteaching unlearned material in alternative modes. S Q 4R can be used as a periodic test that requires no special preparation by the teacher; it can, also, be an alternative method of study. Individual students who need more time to study can be accomodated with this method, while the teacher is working on other topics with other students.

- Special Education: Because of its multiple mode of presentation and its adapatability for individualization of instruction, S Q 4R is particularly relevent for the student with special educational needs. Both in general education and special education classes, this method can help the teacher meet the individualized needs of the divergent learner.

TEACHING THE METHOD

Before using S Q 4R, be sure that students understand the method itself. The following steps are suggested:

1. Select an optimum time for introducing this new approach. For instance, the week immediately preceding an announced test would be a time when students are well motivated to learn a new way to study.

2. S Q 4R should be introduced as a highly structured, thus easy to use method. The need to follow each step with precision should be stressed.

3. The "catchy" term S Q 4R should be written on the chalkboard and then explained in detail. The words Survey, Question, Read, Recite, Record and Review need to be written next to their respective initials, and defined and discussed to the point where all students understand them.

4. Have students first practice the method with familiar (independent level) reading material as a whole-class lesson.

   - Distribute one page of easy, interesting reading to each student. (All students read the same material in this practice lesson.)

   - Have students read the passage silently and then take turns reading it aloud, to assure that there are no problems in decoding.

   - SURVEY: Direct students' attention to the heading or lead-in first sentence of each paragraph.

   - QUESTION: Ask students to restate the heading or first sentence of the first paragraph as a question, e.g.:

Heading:	The War Between the States
Question:	What was the War Between the States?
	or
First Sentence:	In Pompeii, frightened people ran into the streets.
Question:	Why did frightened people run into the streets of Pompeii?

Write the question on the chalkboard.

- READ: Have students read one paragraph silently to find the answer to the question they have formulated.

- RECITE: With text covered, have students orally supply answers to the question. Write a mutually acceptable answer on chalkboard.

- RECORD: On a sheet of paper folded into two columns, have students write "Question" at the top of one and "Answer" at the top of the other. They then record the question and answer that has been written on the chalkboard.

(Above steps--Survey, Question, Read, Recite, Record--are then repeated for each succeeding paragraph in the text.)

- REVIEW: Alone, in pairs or small groups, have students review all questions and answers by covering each column in turn and testing their memories. Each column is then exposed for self-correction, and self-grading.

5. Application of the newly learned technique should follow immediately and be repeated on successive days.

- Give students another page of text, of similar ease in reading and of similar length, ad repeat the S Q 4R process without teacher direction. Have students grade themselves and submit their work for your review.

- Give students a text twice as long--but just as readable--and repeat the S Q 4R process without direction. During this lesson, assist those students who did not master the process on the previous try.

- Select materials on an individualized basis and introduce a class organization of pairs, small groups or individuals in which the S Q 4R process will be utilized.

Students are now ready to employ their newly learned method of study to their own textbooks, newspapers, story books--or whatever they can read and want to remember.

The Small Group Individualized Tutorial

Individualization is intended to suggest "in the style of the individual" and should not imply that instruction needs to be delivered to each student individually. Indeed, a well planned lesson that encourages the interaction of ideas and language within a small, compatible group may be a more effective setting for the development of all reading skills.

Instruction in phonic or structural elements of language does not need to focus on the precise phoneme or structure that each student needs to learn. (No one is likely to memorize every phoneme or structure!) Students who show inadequacies in either area of word analysis need to be sensitized to the concept that the sounds (phonemes) of our language are represented by written symbols (graphemes) and that these sound-symbol associations combine to form whole word (morphemes) or structures within words. Therefore, a group of students who are deficient in sound-symbol associations can receive directed instruction in this principle or concept. Each student can then, during supervised practice, do exercises in more specific areas of deficit.

Comprehension skill development also benefits from small group interaction in which students share and stimulate their individual understanding of the concept underlying the particular skill.

Planning

The Individualized Tutorial period should follow the Whole Class Reading Lesson, while the other students are doing follow-up assignments independently. The material that has already been read and understood can then be used as practice exercises during the tutorial.

For example, words may be taken from the reading passage to illustrate the function of specific phonic or structural elements of language. One section of the reading passage can be used to process a specific comprehension skill that either was not an objective of the reading lesson or a skill in which the tutorial group needs more intensive instruction.

Teachers may create their own materials or select from among published workbooks, however, by using the same material for both the reading lesson and the tutorial, the need for locating or creating additional practice materials is obviated. Furthermore, the students are able to focus on specific skills using reading material with which they are already familiar.

Selecting Performance Objectives

Performance Objectives for Individualized Tutorial sessions will be directly based on the results of diagnostic assessments. During the year, performance objectives for individualized tutorial sessions will include the comprehension criteria of the CAT, as follows:

1. Recall of Facts: Students will recall literal information contained in a passage or story they have read, and differentiate these facts from expressed opinions or inferences.

2. Inferred Meaning: Students will deduce meaning not explicityly stated, but logically suggested by the textual material read. This will include inferring the main idea of the passage and drawing conclusions.

3. Character Analysis: Students will identify information in a story which describes the feelings, opinions or personality traits of characters; students will deduce or infer such traits from relevant information provided in the text.

4. Figurative Language: Students will identify the meaning of words and phrases in a story which are not used literally, but are idiomatic or exaggerated substitutes for literal expressions, e.g., "It rained cats and dogs!"

5. Author Attitude/Position: Students will recognize the "voice" of the author in evaluating the meaning of a reading selection, differentiating established fact from the individual perspective or experience of that writer.

Initally, you should select these performance objectives in the sequence that appears above; that is, in order of their increasing difficulty from the literal to the interpretive and, finally, to the critical levels of comprehension. As the year progresses, however, these skills need to be taught again and again in the context of different reading materials.

Grouping

Form tutorial groups on the basis of students' common instructional needs as diagnosed through criterion-referenced testing and/or your observation. Grouping, therefore, is flexible; as students demonstrate mastery of an instructional objective (through application to a real reading or writing task) they may be reassigned to another tutorial group. By regrouping students, they avoid any negative stigma that may become associated with any one group. In addition, they can observe a variety of learning styles as they meet in these small groups with different classmates.

Beginning Readers: Students whose DRP instructional (mid-score) level falls below 25 DRP units will need assessment of their basic skills in word analysis and basic sight vocabulary. (These are not reported by the Individual Test Report of the CAT.) Early in the school year, you should evaluate these skills using the surveys in this handbook (see Appendices A, B, C) or other suitable instruments. The results of these assessments, plus teacher judgment, will be the basis for tutorial grouping.

Beginning readers may be grouped by the performance objective they have in common, as well as the instructional approach to be used. For example, form a group whose performance objective is the improvement of basis sight vocabulary and for whom the Fernald Approach (see p. 55) will be used.

In another instance, the Language Experience Approach (see p. 53) may provide the reading material for teaching phonic or structural analysis to a group of beginning readers.

Other Tutorial Groups: Students whose DRP instructional level is above 25 DRP units may be presumed to have acquired adequate competence in basic word analysis skills. These students should be grouped on the basis of common instructional needs in one or more comprehension skill areas.

Specific word analysis instruction can be taught as needed in the course of the tutorial dealing with the broader comprehension skill.

It will not be possible, nor is it always necessary, to form a separate group around each performance objective. Objectives themselves may be grouped so that each tutorial deals with a particular type of comprehension skill, e.g.:

- Literal comprehension, including:
  - . recall of facts (who, what, where, etc.)
  - . sequential ordering of events
- Inferred meanings, including:
  - . finding the main idea
  - . analyzing characters
  - . drawing conclusions
  - . defining figurative language
  - . summarizing
- Critical reading, including:
  - . detecting author's attitude
  - . identifying persuasion (propaganda) techniques used by author
  - . forming original judgments/opinions

Since tutorial groups are small, and the lesson is short (about 20 minutes), you have an opportunity for a great deal of direct instruction with students who do a minimal amount of independent or silent reading. For this reason, the students' general level of reading performance ("grade equivalent" reading score) is not a significant basis for grouping. Tutorial instruction should utilize "easy" reading material that will not distract students from the primary objective of mastering a specific skill.

As an alternative to a small group tutorial, a peer-tutoring program may be developed to provide one-on-one instruction, in which both "teacher" and "learner" are students.

Peer Tutoring

Peer-tutoring offers some unique advantages over the usual adult-child situation, especially when the student is having difficulty. It reduces the barriers of social status, age and authority which are unavoidable in the teacher-student relationship. In the normal learning situation, these barriers are usually manageable. Where the student has learning problems, however, they may become an additional source of anxiety. The student may focus excessively on the relationship itself, thus diverting energy and attention from the learning tasks. With a peer, the student may feel more secure in revealing deficiencies and accepting correction.

A real work situation is established. The tutor is "hired" to do a job for which appraisal (e.g., teacher's criticism; the achievement or failure of the person being tutored) and reward, in the form of prestige or special awards, are implicit. Both the tutor and the student being tutored are placed in real positions of trust and responsibility. They become responsible for their own success. They can experience a relationship based upon empathy and cooperation between equals.

In the most practical sense, peer-tutoring enables the teacher to supervise the work of many students at one time, thus increasing the scope of influence. While the instruction is being executed by students, you are available for continuing evaluation and facilitation of that instruction. A regular weekly meeting of the tutors, group or individual, is a useful monitoring strategy.

- First, assign each tutorial pair as a "team" for a mutual learning experience. The tutor (the elder) and the student being tutored are matched, on the basis of diagnostic evaluation, for commonality of skill deficit. For example, a 14-year-old having difficulty learning prefixes is assigned to teach them to a 12-year-old learning them for the first time. In order to prepare the lesson, the tutor must do some self-teaching, or seek out instruction from the teacher. Instructing another person becomes, then, a practice lesson for the tutor.

- Second, we use diagnostic tests to establish instructional objectives for each student (e.g., "To learn the rule of silent e.") Both students in the tutorial pair are aware of the instructional objective. The teacher knows that the objective is a realistic one, and that the tutor has suitable materials available. Achievement of each objective becomes a short-term goal. This provides both students with frequent opportunities for evaluation of the instruction in progress and for the development of new objectives.

The existence of a stable structure should help both teacher and students to feel more comfortable. The structure sets parameters in terms of knowing and predicting what is expected. It also acts as contrast to those other times when lessons are deliberately less structured.

The Individual Tutorial Lesson

To maximize instructional time and effect, a lesson plan should be written which will enable the full development of the performance objective from its basic concept to its ultimate application in actual reading. Each lesson plan will enable students to experience the objective through all language modalities. Whether learning a phonic element or a comprehension process in the course of the lesson students will:

- listen
- speak
- read and
- write.

Each lesson plan provides the following sequence of instruction: Directed Instruction, Supervised Practice, and Application to a Real Reading or Writing Situation.

I. Directed Instruction

The students listen while you explain and illustrate the conceptual foundation of the performance objective. Students speak about the concepts underlying the objective and provide their own illustrations, questions, etc.

Illustration A
Performance Objective: Sight Vocabulary: Students will read five selected sight vocabulary words from the Dolch List rapidly, without need for analysis of phonic or structural parts: all some there then they

Directed Instruction:

- Present the concept that there are familiar, recurring sights and sounds in our daily environments that we deal with rapidly, almost without conscious thinking.. Illustrate this: walking through a doorway; sitting on a chair; hearing traffic sounds, etc. Ask students to contribute similar examples.

- By contrast, there may be urusual, less common sights and sounds that we have to stop to think about: an ambulance in front of the school; a "wet paint" sign on the classroom door; etc. Students are asked to give other illustrations of uncommon events.

- Present the notion that there are words, also, that are so common, repeated so often, that we must respond to them without much conscious thought--automatically; for example: and, to, so,. Have students add their own illustrations.

- Add that these words, in spite of their common usage, are important in conveying the meaning of what we read. Illustrate this in short sentences:

  "I ate all of the cookies."
  "I ate some of the cookies."

  Have students contribute their own examples.

Illustration B
Performance Objective: Inferred Meaning: Students will deduce meanings not explicitly stated but logically suggested by textual material.

Directed Instruction:

- Enter with a folded umbrella. Ask: "What are the facts?" (Teacher is carrying an umbrella.) "What can we infer from the facts?" (Teacher thinks it will rain; it is raining.) "What are the differences between a fact and an inference?" "What is an 'inferred meaning'?"

- Elicit students' own examples of inferred meanings.

Illustration C
Performance Objective: Figurative Language: Students will identify the meaning of words and phrases in a story which are not used literally, but are idiomatic or exaggerated substitutes for literal expressions.

Directed Instruction:

- Present the concept that ideas can be expressed in many different ways. "Different nationalities, regional groups within a country, or even families develop their own 'pet expressions'. This is one reason why it is so hard to learn foreign languages. For example, imagine that a person just landed in New York from Switzerland, knew a little English and heard someone say:"

  "It's raining cats and dogs today."

  "How would you explain this to that foreigner?"

- Invite students to take the part of that foreign traveler hearing other figurative language and give their own illustrations and explanations of idiomatic expressions.

- Explain when one reads the words of any other perso--even in our own language--we have to use the context to interpret meanings of figurative language.

In the course of this directed instruction through listening and speaking you can observe the extent to which the students in the group actually understand the concept underlying the performance objective. When this is generally understood, the lesson proceeds to the next stage of development.

II. Supervised Practice

In this stage, closely supervise the students' application of the performance objective using short sentences or paragraphs. Reading material is deliberately kept brief to permit students' repeated practice of the concept, and frequent opportunity to assess learning, correct errors, and provide additional instruction.

Supervised practice periods can utilize stories and texts used in the reading lesson as well as teacher-made worksheets or published workbooks with exercises that provide practice for the performance objective of the lesson. Discuss answers and require students to explain or justify the answers they select.

The emphasis during Supervised Practice is on the process used, rather than merely the correctness of the answer.

III. Application to Real Reading and Writing

In order to assess the effectiveness of Directed Instruction and Supervised Practice, students must be able to apply the performance objective in the reading to other stories, books, or newspapers.

During this last stage of the developmental lesson, have students read a story and through questioning (or teacher observation) demonstrate that the performance objective has been achieved, e.g.:

If the objective has been the rapid recognition of sight vocabulary, ask the students appropriate questions after the story is read, such as:

"Did John take all the money?"
"What happened then?"

If the objective has been a comprehension process, such as inferred meaning, present appropriate questions before the reading, such as:

"Why do you think Sarah left early?"
"What is this story mainly about?"

If suitable reading material is not available (or there are not enough copies), follow one of these alternatives:

- Read a story aloud to the group. Pose questions appropriate to the performance objective and have students write their answers.

- Write a short story and questions on the chalkboard and have students respond in writing.

- Write an incomplete story on the chalkboard and have students create an ending, developing an inference, or using figurative language, or doing a character analysis, etc.

At the final stage of the tutorial, you will observe and assess the extent to which the stated objective has been learned and the possible need for reteaching using a different approach.

Each lesson should be developed over two consecutive individualized tutorial periods. This will allow for full development through listening, speaking, reading, and writing. Extending the lesson into a second day also enables the teacher to assess the students' ability to recall what was taught. When the group has thus demonstrated mastery of an objective through its application to real reading, another performance objective can be introduced.

Note: One individualized tutorial period weekly should be left free. During this time, meet selected students who seem to need additional help. These may not necessarily be the most deficient readers, but may be students who are close to mastering an objective and will do so with additional instruction.

Alternative Approaches

The competent reader uses more than one technique to identify an unfamiliar word. Remedial students need to learn these alternatives, including:

- phonic synthesis and analysis;
- structural synthesis and analysis;
- configurational clues;
- semantic clues (from surrourding text);
- syntactic clues (parts of speech; word order).

The student will obviously never be able to memorize all the phonic elements, structures, and configurations of the English language. And of course we can never teach all the semantic and syntactic clues the student will have to analyze. What is taught, however, is that there are several alternatives and the basic strategies for using them.

Phonic Synthesis and Analysis

The reason for teaching phonic elements is to help the students read unfamiliar words. The student must associate the letter (or combination) with the sound it signifies and then blend these sounds into a word that can be pronounced.

This is a helpful strategy when all the letters in the word are associated with specific sounds. Many consonants (e.g., d, n, z), consonant blends (e.g., tr, bl, cr), and digraphs (e.g., ch, sh, ph), consistently signify the same sounds. It is useful for students to learn these sound-symbol associations.

There are, however, other letters in the English alphabet that signify several sounds, and, conversely, several sounds that are signified by one letter:

- Consider s as in saw, was, and sugar or a as in man, about and all.
- Conversely, the letters c (car), k (kite) and ch (character) all represent the same sound.

Students may be expected to master those commonly used phonic elements that are consistently represented in our language.

Regular phonic elements can be taught separately (c-a-t) and then blended into a word (cat); or sight words (run) with regular phonic elements can be analyzed (r-u-n). In either approach, the objective is to learn the letter-sound association as a means to reading meaningful language.

Phonic elements are always taught in the context of real language, and not as isolated exercises. As students learn new letter-sound associations, they should apply this to reading appropriate stories, poems, etc., so that the purpose for phonic instruction is always clear.

Students with a preference for auditory learning should be most successful with a phonic approach to reading.

Structural Synthesis and Analysis

Another way to identify an unknown word is to examine its structure. Linguistic or word structures are composed of one or more letters that together become pronounceable units within a word, most often as syllables.

Some syllables may be real words themselves. For example, birthday is actually a compound word made up of birth and day, whose meanings remain the same in the new word, i.e., "the day of a birth."

Other syllables and inflections have no independent meanings but do alter the meaning of the root to which they are affixed. (See chart.)

It is important that students understand the rules and procedures for analyzing or synthesizing the structural components of words so that meaning will not be sacrificed. Students should not be encouraged to indiscriminately "look for the little word in the big word" which can lead to errors such as fat/her for father. Avoid such errors by always teaching word parts within the context of meaningful vocabulary and real reading situations.

Students with preference for visual learning should benefit from the structural approach which presents larger "chunks" of visual information than single letters or blends.

CLASSIFICATION OF WORD STRUCTURE ELEMENTS TOGETHER WITH EXAMPLES AND WORD RECOGNITION PROCESSES

WORDS IN A COMPOUND WORD	STEM OR ROOT WORD	INFLECTIONAL FORMS	PREFIXES	SUFFIXES	POSSESSIVE FORMS	CONTRACTIONS	SYLLABLES
Example: *snowman* Children learn to identify the two separate words in a compound word as *snow, man,* when having difficulty in reading a compound word.	Example: *joy* Children learn to look for the stem word in words changed by adding affixes as *joyful, enjoyed, enjoyment* as needed when meeting unrecognized words.	Examples: Words changed by adding *s—cats* *es—boxes* *ed—walked* *ing—walking* *er—sweeter trainer* *est—sweetest* Children learn to recognize and pronounce these endings when encountered in reading words.	Examples: *re—return* *dis—disappointed* Children learn to recognize prefixes and their meanings when encountered in reading words.	Examples: *ment—amusement* *less—helpless* Children learn to recognize suffixes and their meanings when encountered in reading words.	Examples: *John's* hat the *girl's* doll Children learn to identify possessive forms by noting apostrophy *s* in reading words.	Examples: *didn't* *aren't* *haven't* Children learn that the one word stands for two words, and that the apostrophy shows where a letter was left out.	Examples: *dan ger* *wis dom* Children learn the concept of a syllable, and learn several ways of dividing words into syllables, whe reading words

*Nila Banton Smith. Reading Instruction for Today's Children (Englewood Cliffs, N.J.: Prentice-Hall Inc., 1963), p. 218.

Configurational Clues

Students should learn to recognize some words by their shape or configuration. This technique is useful in the rapid recognition of commonly used words, such as those on the Dolch list, which are often irregular in their phonic and structural components.

Using this strategy, the student will not try to analyze the word into either phonic or structural units, but will form an image of the word as a whole, almost as a logo, the way we read the symbols $ as "dollar" and St. as "saint" or "street," depending on the context.

It is largely by configurational clues that beginning readers recognize their own names, their own street addresses, and words regularly occuring in the context of their daily experiences such as supermarket, auditorium, and mother.

Rapid or automatic reading of common words is necessary to fluency and cannot be preacticed out of context for two primary reasons:

1. The meaning of even a commonly used word is apparent only when the word is part of a phrase or sentence ("I can open that can of soup.").

2. Many commonly used words have the same configuration (e.g., his and be; being and bring) and need the syntactic (word order) and semantic (word meaning) clues of the surrounding text to help the reader understand them correctly.

Word function and word order can only be observed, taught, and learned in the context of a sentence, which is the minimal unit of meaning in the English language. In order to incorporate a word into an individual's vocabulary, the word must be heard, seen, and used as part of a sentence (at least), in which its function is made clear.

Sentence Structures

Most children intuitively generate accurate sentence structures. A six year old can be expected to say, "I'm going home" and not "Home going I'm" or some other variant arrangement of these words. This understanding of English syntax is also applied in listening and in reading so that children not only communicate their own ideas, but can understand the communications of others.

The remedial reading student may not be expected to have acquired consistent skill in ordering words, which limits both communication and understanding. It is important, therefore, that remedial instruction--at all grade levels--includes teaching the structural patterns of English sentences. Begin instruction with basic patterns, i.e., subject - verb - object, and extend as patterns become more complex.

1. Tom rakes the leaves. The leaves are on the lawn.

2. Tom rakes the leaves on the lawn.

3. Tom is raking the leaves which are on the lawn.

4. The leaves on the lawn are being raked by Tom.

5. There are leaves on the lawn which Tom is raking.

The meaning of each of these sentences is essentially the same. The sentence structures, however, become increasingly complex. This increasing complexity parallels the increasing difficulty, or readability, of reading material. Stories at higher levels of readability will contain more complex sentence structures, in addition to more complex words and concepts. This is what gives stories a more varied flow and makes reading and writing more interesting.

Individual sentence patterns should be taught at the time they appear in the students' reading and writing. Teach each pattern through all modalities of communication:

- The student listens to the pattern (as the teacher reads aloud)
- The student speaks the pattern (generates original sentences)
- The student reads the pattern
- The student writes the pattern.

Use of the correct word order in sentence patterns improves students' expressive and receptive use of language, and increases real understanding of the individual words as they are used in the sentences.

Semantic Clues

The meaning of an unfamiliar word can frequently be determined by the meanings of words that surround it in a sentence or passage. For example, "His broken leg thwarted John's hopes of playing football that year." The word thwarted can readily be deduced by a beginning reader who understands the rest of the sentence.

McCullough* has identified four types of semantic clues that students can use:

1. Experience. The student supplies the word because it makes sense in terms of his own experiences. For example: The postman brought a (letter) from Aunt Mary.
2. Comparison or contrast. The unknown word can be supplied because it is evident in a contrast or comparison. For example: Rabbits have short tails and cats have (long) tails.
3. Familiar expression. Sometimes a word is supplied because it just fits naturally into a cliche which has been heard so often that the words are familiar. For example: The popcorn was white as (snow).
4. Definition. Sometimes an unknown word is defined in a passage and the definition gives a clue. For example: Tiny was the largest animal in the zoo. He was an old gray (elephant).

Classification is an important skill in processing context clues to word meaning. The reader can place the unfamiliar word into a category or a topic and then is able to make an informed guess as to its meaning. Students can be taught specific strategies for examining similarities and differences between word meanings, and making relationships between concepts by placing words in appropriate categories. Johnson* has identified three such strategies: semantic associations, semantic mapping and semantic feature analysis.

Semantic Association helps students expand their vocabularies by generating lists of words related to a known topic of interest. The topic words may be taken from a story being read, from a current holiday, or from some other common experience.

The class can be divided into groups or teams, each given a single word or topic (e.g., Halloween; Prospect Park Zoo; Peter Stuyvesant).

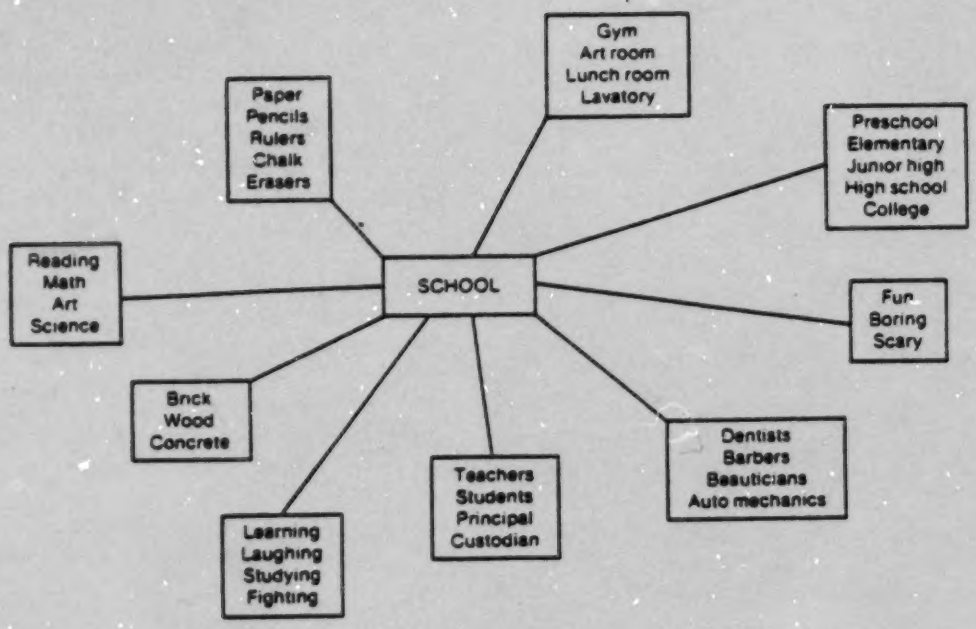
The team records all the words they associated with their topic. These are written (on chalkboard or individual sheets) for the whole class to read, discuss and, perhaps, write down.

Students share new words, new meanings for known words, and new associations of words, all of which are applied in future reading and writing.

Semantic Mapping, also known as "webbing" or "networking," provides a graphic display of words that students associate with a known word or topic. The diagram below illustrates the unlimited associations that may be made from the central topic, and the additional members of each sub-topic.

*Constance M. McCullough, "Context Aids in Reading," Elementary English Review, Vol. 20: April 1943, pp. 140-143.

*Dale D. Johnson, Three Sound Strategies for Vocabulary Development, Ginn Occasional Papers No. 3 (New York: Ginn and Company, 1980).



The "mapping" or "webbing" process needs time for discussion and development. This will contribute to the depth and breadth of vocabulary development and reading comprehension, as well as help students identify unknown words.

Semantic Feature Analysis enables students to understand relationships among words and to expand vocabulary. As the term implies, feature analysis looks at the word or topic itself and explores or analyzes its inherent characteristics.

The following grid provides a frame in which a topic "tools" was analyzed. In the column on the left are listed items within the category of "tools," the column headings describe features or characteristics of tools. Each tool named is then analyzed (discussed) to discover which of the features generally ascribed to tools that particular one does have.

*Dale D. Johnson, ibid.

Topic: Tools*

Features

Words	Pounds	Cuts	Grips	Wood	Cloth	Dirt	Handle
hammer	+	-	-	+	-	-	+
saw	-	+	-	+	-	-	+
scissors	-	+	-	-	+	-	+
pliers	-	-	+	+	-	-	+
hoe	-	+	-	-	-	+	+

When the class has completed this semantic feature analysis of "tools" they have illustrated their collective knowledge and agreement, e.g.:

- A hammer pounds.
- It does not cut or grip.
- It is used on wood.
- It is not used with cloth or dirt.
- It has a handle.

Through this analysis, new meanings for a known word ("pound") are learned, distinctions are made among similar terms, and language categories are developed. The thinking process involved in this strategy should be directly applied in the students' reading and writing.

Intangible Correlates

"Intangible correlates" describes those words for which there are no tangible or visible representations. These words almost defy definition out of context and yet give our language its depth and contrast. In this category are words like:

- yet
- however
- because
- either
- than

*Dale D. Johnson, ibid.

Such words can only be taught through experience and much repetitive use. Direct students' attention to these words as they occur in stories and in discussions. These are the words that signal connection, comparison, sequence, confirmation, and negation. Understanding of their function is critical to reading and writing.

APPROACHES TO BASIC SIGHT VOCABULARY*

A comparatively small number of words occur with extremely high frequency in our language. Many of these words are those that unite vocabulary into highly regular sentence structure patterns. The reader must develop these words, many of which do not follow regular spelling patterns, as a rapid recognition vocabulary.

The 220 words in the Kucera-Francis study are the words of greatest frequency in present-day American English. The 82 words selected from the Dolch Word List are those that are not found in the Kucera-Francis List. (See Appendix C).

These 82 words deserve careful consideration in that the source of the words may be more representative of words used by young children than some vocabulary on the Kucera-Francis list. Nevertheless, many of the words of both lists are critical to a rapid recognition vocabulary and, in turn, to reading fluency.

Activities for developing rapid recognition vocabulary should always account for meaning through a picture context, written sentence context, or oral language context. Such activities include the following:

1. Cut pictures from magazines that represent vocabulary of high frequency: form classes, such as nouns (eyes, people); verbs (jump, eat, drink); and adjectives (little, blue, yellow). Paste the pictures in a large circle on tagboard. Attach a tagboard pointer in the center of the circle with a paper rivet. Prepare a set of tagboard word cards with the words represented by a picture. Each player spins the pointer and notes the word represented by the picture.

Robert B. Ruddell, Reading-Language Instruction: Innovative Practices (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974), pp. 343-347.

2. Use illustrations or large pictures that represent a variety of high-frequency words for development. Prepare sentences on tagboard to match the action in the picture.

   For example:

The boy threw the ball.

It crashed through the window.

The angry man is talking to the boy.

3. A variation of this exercise is to cut the tagboard sentences apart and provide a deck of word cards for each sentence.

boy		the		ball		the		threw

   The student builds a sentence to represent the action in the picture.

4. Prepare a set of word cards by printing each word in large letters on five-by-eight-inch tagboard. Paste a small picture as a clue to the word meaning on the opposite side of the card. Use the word cards as flashcards by exposing each word for a few seconds; then do a meaning check with the picture-clue reference. Students trace the word with the index and middle finger to provide a tactile-kinesthetic reinforcement.

Alternative Materials

Alternative Strategies

Published teaching materials may be irappropriate to the specific demands of personalized instruction. To fill such needs for appropriate teaching materials, two time-honored approaches are recommended: Language Experience, and, for the group who are non-readers and have serious decoding problems, Fernald.

LANGUAGE EXPERIENCE APPROACH (LEA)

This approach can be very effective in teaching disabled readers that printed words are simply spoken language written down. Thus, the students capitalize upon the store of oral language they bring to the reading situation. This provides the unique advantage of students being able to read words and ideas they already understand. As you write the story dictated by the students, they can see the encoding of speech into print; as they read that story, they experience the same process in reverse, i.e., decoding from print into speech.

Using students' own language and ideas provides built-in interest in the material to be read. Phonic and structural elements of the language, as well as specific comprehension processes, are taught analytically, i.e., from the whole (word or story) to its parts.

Suggested Procedures

Engage students in the oral discussion of a shared or familiar experience, e.g.:

- What did you do yesterday when it rained?
- What did you think of the movie shown in school yesterday?
- What have you noticed about this school?
- What do you know about trees?

Ask each student to draw a picture illustrating a thought expressed during the discussion (leaving a 4-inch margin at the bottom of the drawing paper).

Have each student give you his or her drawing and dictate a caption, which you write in the 4" lower margin. (Dictated language is best written verbatim. If there is a gross distortion of meaning, you may tactfully suggest an alternative word or sequence.)

As each caption is written, comment and elicit comments, on:

- spelling patterns: common and/or unusual
- similarities/differences between words
- frequency of basic sight vocabulary
- esoteric or low-frequency words
- ideas expressed
- the permanence of written language, as contrasted with oral

Examine the group's captioned pictures as a collection on a specific theme. Have the students collectively suggest an appropriate sequential arrangement for them. When sequenced, the children take turns reading the captions aloud as you write them on the experience chart. (Leave spaces for connecting sentences/phrases.)

Have students together reread the dictated story and insert connecting sentences/phrases to give it continuity. The story is copied by each student into a notebook. This is now the reading material for use in the supervised practice of deficient word identification and comprehension skills.

Note: Above procedures are obviously not the work of one lesson. The whole process can and should be extended over many days. In this way, you provide for testing recall of whatever words were dictated and read on the first day.

FERNALD APPROACH

First introduced by Grace Fernald in 1921, the approach has been incorporated under other names, such as VAKT, multimodal, kinesthetic-tracing, perceptual-motor, etc.

The Fernald approach is based upon its developer's observation of her students' "need for movement." She therefore added that component--movement, or kinesthesis--to sight and hearing in helping children to learn. Ms. Fernald favored the use of cursive writing and the child's own (organic) vocabulary in her teaching. Words may be selected from an LEA story that the group wrote. Through the years, there have been many adaptations of this approach, using manuscript writing, sight words, vocabulary from content areas, etc. Whatever handwriting or vocabulary is used, however, the basic sequence of instruction is invariant.

Stage One

For non-readers or seriously disabled readers, use crayon on 4" x 10" construction paper. A rough surface, such as wire mesh or sandpaper, can be placed under the paper. This results in raised letters for the final product.

- Students see the teacher write the word.
- Students hear the teacher say the word.
- Students say the word.
- Students hear themselves say the word.
- Students trace the word with their fingertips and feel the surface of the letters.
- Students feel the movement of the letter outlines.
- Students see the movement of their own hands writing the word.
- Students say the word as they trace it.
- Students hear themselves say the word as they trace it.
- Students write the word from memory (3x).

Stage Two

For less disabled readers, this shorter and less complex sequence is recommended. Using pencil on index card:

- Students see the teacher write the word.
- Students hear the teacher say the word.
- Students say the word.
- Students look at (study) the word.
- Students visualize the word (eyes closed).
- Students write the word from memory (3x).

Stage Three

If Stages One or Two have used cursive writing, the same word should be printed now (on individual cards, or listed on paper) so that students see letters as they appear in books.

- Students look at (study) the word.
- Students hear the teacher say the word.
- Students say the word.
- Students write the word from memory (3x).

Stage Four

Using words in sentence context, each word taught is now printed in the context of a sentence.

- Students look at new words in the sentence.
- Students visually note resemblance of new words to those already learned.
- Students hear the teacher say the word previously learned.
- Students say the word.
- Students write the word from memory (3x).

At Stage Two, students write each word on an index card. These index cards and notebooks are the individual WORD BANKS. They become reference files to which new words may be compared.

Phonic and structural elements are taught analytically, i.e., by directing the student's attention to the phonic elements in words already mastered. Word analysis skills will increase as these phonic elements are noted again and again in known words and in new words.

Deficits previously noted in the areas of comprehension can be taught. When words are put into the context of a sentence (Stage Four), these sentences can become the material for processing literal, interpretive, and inferential meanings. Meanings of new words in the same sentences can be deduced through context clues. Single sentences may be expanded to develop more meaningful material for further teaching.

Word Identification versus Reading Comprehension

There is no dichotomy or separation between teaching word identification and reading comprehension. They are interdependent processes. Comprehension of a passage helps students identify words and identification of words helps them comprehend the passage.

Word identification strategies--phonic, structural, configurational, and contextual--must be taught as elements of the total reading process. All lessons, therefore, include the reading of something that is interesting, because interest in the reading material is the best reason for developing word identification skills and comprehension skills.

The individualized tutorial is the aspect of the day's program that is specifically responsive to individual learning needs. For this reason, it requires the greatest amount of your planning and creative thinking. It may

be difficult or impossible to locate published materials that meet the diagnosed needs of remedial students. The materials that teachers create themselves--and with their students--is frequently the most effective.

The impact of personalized instruction, however, will not come from any materials, but from the direct instruction and experience that you share with students.

Using Library and Trade Books as Instructional Materials

Gathering Reading Materials

The materials selected should be 80% trade books, and 20% magazines, newspapers, comics, and content area textbooks. Each classroom should ideally have reference books, including dictionaries on the appropriate student level, atlases, and a minimum of two copies of some beginning thesaurus. (The Clear and Simple Thesaurus Dictionary published by Grosset and Dunlap is an example.)

Sources of reading materials will vary: school and local library collections; books given to the class library by friends, parents, and students; and books owned by the teacher. "Scrounging" is a technique for the acquisition of more materials; brochures, good magazines, ads, and catalogs can serve well. These are often free for the asking from commercial, industrial or public organizations and agencies.

Become familiar with as many books as possible; study of students' responses to their interest inventories will be a useful guide for the teacher's selections. To aid students in book selection, conduct book talks, confer with students and spot-check comprehension. For your own aid, it is possible to request a synopsis of each trade book from the publisher, provided the trade books were recently published.

Note: Books at the independent reading level of students, may be selected by comparing sample passages with those appearing on the DRP Individual Report form. (See Assessment for Instructional Planning.)

There are a number of excellent book review sources to aid the teacher in making appropriate selections for his or her class. Among these is THE WEB (Wonderfully Exciting Books), a publication of the Center for Language, Literature, and Reading, College of Education, Ohio State University, Co-editors, Charlotte Huck and Janet Hickman, Ohio State University. Information regarding subscriptions may be obtained by writing to: THE WEB, the Ohio State University, Room 200 Ramseyer Hall, 29 West Woodruff, Columbus, Ohio 43210.

The following representative pages are reproduced from : "Choosing the Future Web," THE WEB. Center for Language, Literature, and Reading, Ohio State University, Volume VII, Number 2 (Winter 1983) pp. 22-24.

Predictions

THE KIDS' WHOLE FUTURE CATALOG

- -Design a home, school, or car of the future.
- -Explain what you will wear, or eat, or what you will do for fun in the year 2008. On what do you base your predictions?
- -Make a tape recorded broadcast of the future. Try interviews with someone who lives in a space colony or in a city underground, sports news on the latest computer game celebrity, background music with a new sound, commercials for the latest products ...
- -Find out about the EPCOT Center at Disney World. Share your information.
- -Interview grandparents or older people. What did they anticipate for the future? What changes have they seen? What changes do they think the next ten years will bring?
- -Interview younger children about their hopes for the future. Find out what they look forward to, what worries them, etc.

Visions of the Future

THE PROBLEM WITH PULCIFER
THE ENDLESS PAVEMENT
CLONE CATCHER
THE GREEN BOOK
- -If you were journeying to a new world, what would you take with you? what book? what game? what tool?

PSION
A WRINKLE IN TIME
A WIND IN THE DOOR
THE ISLANDERS
- -If you could make the rules for a group of people in an isolated place, where would you start?
- -Compare several books by H.M. Hoover (CHILDREN OF MORROW, THE RAINS OF ERIDAN, THE BELL TREE). In what ways are these future visions frightening? hopeful?

"Dreams"

Confronting New Fears

WHEN THE WIND BLOWS
"Little Miss Muffet"
Z FOR ZACHARIAH
FINDERS, KEEPERS,
"Earth"

-Paint your feelings; choose music or art that expresses the same mood

Warnings

WHO REALLY KILLED COCK ROBIN?
JULIE OF THE WOLVES
WATER: THE NEXT GREAT RESOURCE BATTLE
LIVES AT STAKE

Survival Tactics

"The Gift Outright"
DIET FOR A SMALL PLANET
THE WILD, WILD COOKBOOK
A FOREST IS REBORN
- -Experiment with hydroponic gardening

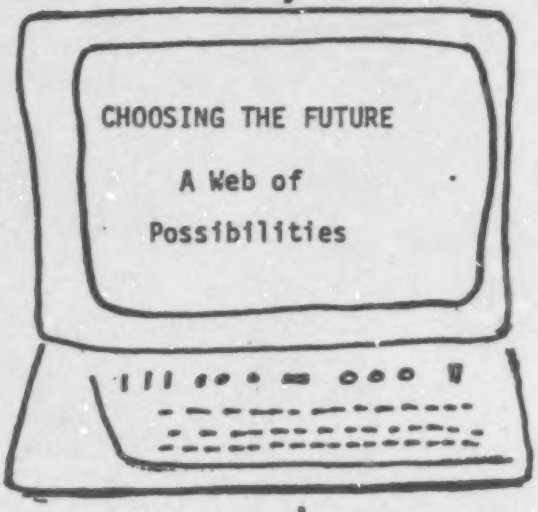
Avoiding the Mistakes of the Past

THE NIGHT JOURNEY
UPON THE HEAD OF A GOAT
SADAKO AND THE THOUSAND PAPER CRANES
HIROSHIMA NO PIKA

Technology

COMPUTERS IN YOUR LIFE
THE CREATIVE KID'S GUIDE TO HOME COMPUTERS
HERE COME THE ROBOTS
MY ROBOT BUDDY
C.O.L.A.R.

- -Compile a list of all the ways computer technology is at work in your school
- -Invent a new job for a silicon chip to do for you.



Dreamers, Choosers, and Changers

WIZARD OF THE DOME: R. BUCKMINSTER FULLER

- -Build a dome of toothpicks and clay by making an arrangement of equal sided triangles. What would be different about your school if it were protected by a dome?

SKYSTARS: THE HISTORY OF WOMEN IN AVIATION
LINUS PAULING: SCIENTIST AND CRUSADER
INDEPENDENT VOICES
"I Have a Dream"

- -Collect news notes or pictures of new inventions, ideas and crusades. Which ones will you be telling your children about? Which will be forgotten?

Making Decisions - Public and Private

THE NUCLEAR QUESTION
WHAT SHALL WE DO WITH THE LAND?
THE DAY THEY CAME TO ARREST THE BOOK

- -Organize a debate, or a "town meeting" in your class on an issue that concerns your school. Chart the pros and cons presented; which arguments project long-term effects?

WESTMARK
CHERNOWITZ
SHADOW OF A BULL
CRY OF THE CROW

- -Compile a class list of characters from literature who have made tough decisions about their own futures (e.g., Taran in THE HIGH KING)
- -Project your own future on a time line up to the year 2010. Mark the points at which you will have to make significant decisions.

Making a Difference

In Fiction

A SWIFTLY TILTING PLANET
THE GREEN FUTURES OF TYCHO

In Fact

Write a letter to the local newspaper on behalf of a cause that concerns you; convince an adult to write to a council member or legislator.

Organize a campaign (to reduce litter in your neighborhood) or join one (Save the Whales, for instance).

Books Mentioned in the "CHOOSING THE FUTURE" WEB (continued)

SADAKO AND THE THOUSAND PAPER CRANES by Eleanor B. Coerr. Illustrated by Ronald Himler. Putnam, 1977.

SHADOW OF A BULL by Maia Wojciechowska. Atheneum, 1964.

SKYSTARS: THE HISTORY OF WOMEN IN AVIATION by Ann Hodgman and Rudy Djabbaroff. Atheneum, 1981.

A SWIFTLY TILTING PLANET by Madeleine L'Engle. Farrar, 1978.

UPON THE HEAD OF A GOAT by Aranka Siegal. Farrar, 1981.

WATER: THE NEXT GREAT RESOURCE BATTLE by Laurence Pringle. Macmillan, 1982.

WESTMARK by Lloyd Alexander. Dutton, 1981.

WHAT SHALL WE DO WITH THE LAND? CHOICES FOR AMERICA by Laurence Pringle. Crowell, 1981.

WHEN THE WIND BLOWS by Raymond Briggs. Schocken Books, 1982.

WHO REALLY KILLED COCK ROBIN? by Jean George. Dutton, 1971.

THE WILD, WILD COOKBOOK by Jean Craighead George. Illustrated by Walter Kessell. Crowell, 1982.

A WIND IN THE DOOR by Madeleine L'Engle. Farrar, 1973.

WIZARD OF THE DOME: R. BUCKMINSTER FULLER by Sidney Rosen. Little Brown, 1969.

A WRINKLE IN TIME by Madeleine L'Engle. Farrar, 1962.

Z FOR ZACHARIAH by Robert O'Brien. Atheneum, 1975.

# # # # #

NONFICTION

James R. Newton
A FOREST IS REBORN
illustrated by Susan Bonners
Thomas Y. Crowell, 1982 ($8.89)

All Ages

Sometimes it is many days before forest fires are brought under control, and the damage is extensive to the land, the wildlife and the people who live there. Then the fire is out and a blackened area is left. All seems lost forever, but a type of survival is already at work. There are seeds and weeds that begin to grow and spread across the charred surface, in a succession that allows each to survive long enough to reproduce or offer shelter for others to thrive. Eventually a new forest replaces the old.

BEGINNING THE PROGRAM

1.0 Invitations to Reading

1.1 Attractively arrange all the books on shelves and or tables. Posters, pictures, charts, and samples of student materials for sharing books may be added. The area should be: separate, accessible, attractive, special.

1.2 Select a group of students (based upon a range of DRP independent reading scores) and have a pre-grouped selection of books available for their choosing.

1.3 On the first day, explain to the class that one group will be selecting books while the other will be assigned journal writing, and other activities including kits, projects, etc.

1.4 Then gather with the selected students for the independent reading program to help them become acquainted with the available books. Begin to tell a part of a story or story plot in order to whet the student's appetite to read the story.

1.5 Have the students thumb through the books to make a selection. Explain the "Rule of Thumb" to the students in order to help their selection.

"Rule of Thumb"

a. "Choose a middle page with a lot of words."
b. "Read silently. If you come to a word you don't know, put down your thumb. If you find another, put down your first finger and so on."
c. "If you use up all your fingers, the book is too hard, so put it back and try another."

1.6 Ask students to take out two books with the requirement that they read one within two or three days.

1.7 Then tell them they may be required to answer questions about the book, read and write about it or prepare some activity related to the book.

Note: Students should not be given the feeling that they must prepare an elaborate report for every book read. Extensive reporting activities may create the feeling that the student will be "penalized" with more work for having read independently. Teachers need to emphasize the fact that independent reading can be enjoyable.

1.8 Inform students that they can read their book when independent activities are completed and during SSR periods.

1.9 After a book is selected, have the student keep a record of it on a page in his or her notebook with title, author, publisher, date selected, date finished and a list of any follow up activities. This record is kept in a box available to you and students, or in a section of the student reading folder (e.g., Books and Stories I Have Read).

2.0 Conferences: Teacher/Student

2.1 Hold conferences with each student periodically for no less that five minutes, preferably ten minutes. A monthly conference with each student might be established as a goal.

2.2 On the board, list the names of the students to be confered with each day.

2.3 The objectives for individual conferences are:

a. to ascertain whether the student has read the book and understands it by asking about the main idea and story plot, e.g. "Tell me what this book is about.";
b. to check the understanding of specific meanings of selected words, passages or whole chapters;
c. to check on knowledge of word attack skills and reading ability by asking the student to read a page aloud;
d. to check knowledge of other aspects of the book, e.g. character analysis, setting of story, etc.;
e. to make special individualized assignments to reinforce specific skills.

2.4 Go to a quieter area, sit with the student and follow a sequence of questions covering the sub-parts of the conference, using the following form as a guide. In the case of a student who can't answer questions about the story line or main idea, a rereading of the material or selection of new material better suited to student's independent reading level is suggested.

2.5 Teacher Recordkeeping

During the conference, record the results of the conference on a card or in a notebook with separate pages for each student.

This is an ongoing record of each student's work.

SAMPLE

Student's Name _____

Conference Date _____ Book Title _____

Results--Teacher may select questions from among these areas.

1. Main idea/story line _____

2. Meaning of Word _____ Page _____

3. Pages _____ read aloud

   Phrasing _____

   Word attack problems _____

   Need _____

4. Knowledge of skill such as:

   character analysis setting

   plot mood

   figurative language

5. Assigned work _____ _____

Note: You may wish to duplicate this chart to keep ongoing records of each student's work.

3.0 Student Recordkeeping

3.1 Students are to keep an ongoing record of materials covered during independent reading in a section of their reading folders or in a separate folder. A variety of formats can be used. You may wish to vary these during the course of the school year. The recordkeeping devices can be duplicated for distribution to students. One possible form follows:

3.2

Title	Author	Pages	Date selected	Date completed

3.3 Any follow-up activities used for reporting or sharing books should be kept in this section of the student's reading folder.

4.0 New Ways of Sharing and Reporting

In an approach which is based on self-selection of materials and in which different students read different materials, the need to report on these materials is a natural outgrowth of the experience. At this point, it should be noted that not every reading experience engaged in by the students must result in some specific form of reporting. It is interesting to note, however, that when good books and other reading materials are available, and when students are given real opportunities to select their own reading matter, they will seek recognition of their own personal experiences and satisfaction with others. It gives them a chance to project their reading power in very positive ways, and, at the same time, it contributes to the growth of all.

Teachers are encouraged to select two or more of these activities each month in order to provide a stimulating, exciting variety of experiences for the class. Part of the period for independent reading should be set aside for sharing at least once every two weeks.

4.1 Oral Reporting Activities - Involving Telling Rather Than Reading Aloud:

- humorous incidents
- important information
- an oral character sketch
- enumerating important mind pictures which the book conjures up
- choosing other titles for the story; indicating why these titles are appropriate
- giving another ending for the story
- comparing the current book read with a similar one in terms of content, makeup, design
- debating about diverse reactions to the same book
- giving detailed directions on how to do or make things gleaned from "how-to" books; following through on this by the actual making of demonstrated material

Announce the opening of the Unicorn Bookshop in your room, with hours from _____ to _____ daily (or on certain days). Model a sharing experience by promoting a favorite book which is available at the Bookshop. Entice students to review one book by highlighting interesting incidents or characters. Students may sign up for this activity by putting their names on the Reviewer's List.

The Unicorn Bookshop
announces the review of a new book
entitled _____.
The guest reviewer's name is _____.
Group is limited to 10 participants only.

REVIEWERS LIST

4.2 Activities Involving Writing Experiences - May Be Later Used for Audience Presentation if Appropriate:

- letters to the author or publisher (example: send copy of book to an author, and ask for his or her autograph, keeping another copy in the Bookshop)
- two or three sentence comments about a book
- an advertisement or blurb for a book
- an opinion of a book; in prose or poetry form; for class bulletin board, class or school newspaper; for student's own class or classes on higher or lower levels
- brief biographical accounts of the author, listing a number of books written by the author
- original stories stimulated by stories read

4.3 Dramatizations:

- dramatizing stories, poems, and special events students have read about; devising and using props as frames for TV screen, imitation microphone
- acting out skits, TV scripts, radio scripts, character sketches based on the actual content of the books read or created from the ideas suggested in the books read
- pantomiming persons and events in a book
- creating your own Readers Theater script, using sound effects for music. (Tape this and keep it in the Bookshop.)

4.4 Reporting Activities Involving Other Expressive Media: (Projects for Fine Arts or Industrial Arts Classes)

- painting and drawing favorite characters in books
- original illustrations for a story
- designs for book jackets
- visual pictures for mental images evoked by descriptive words and phrases
- maps, graphs, time lines from informational materials
- collage posters; using various kinds of materials such as pipe cleaners, stick figures
- diorama, shadow boxes, cardboard stages, and other things with three-dimensional figures

5.0 Charts and Displays

Because of the inherent worth of some of the sharing and reporting experiences previously listed, the materials involved are used to form charts, displays, and cooperative activities which are shared by all the students. Such charts and displays are more permanent in nature and are to be used as reference material throughout a week, month, or term as the need for them arises. They also highlight special experiences and often stimulate the students to extend and enlarge their fields of endeavor. The following samples serve to show how teachers and students can organize some of the reporting activities into useful classroom experiences.

Sample 1

Biographies - People of Achievement

Biographies	Read by
Roberto Clemente	Joseph A.
Clara Barton	Giovanna T.
Muhammad Ali	Tracy K.

List biographies on large wall chart. Have students place their names on the chart next to the name of the book they have finished reading.

Sample 2

Field of Achievement

Baseball.....Jackie Robinson
Medicine.....Clara Barton
Inventions.....Wright Brothers

On this wall chart have students record the names of person they read about to fit the fields of achievement. This is an ongoing experience, and the students fill in the blank spaces as they read the pertinent books.

Sample 3

Beautiful Phrases

Phrases	Book	Page
by the craggy hill-side innocent and yet so wise still, warm dusk the tree scratching its fingernails on the window panes	Poetry	31

As the students find new phrases they add them to this wall chart. Sometimes they draw pictures to illustrate the phrases. The students in the class can enjoy this experience over an extended period of time.

Sample 4

Words With More Than One Meaning

A table has legs but cannot walk.
A potato has eyes but cannot see.
The bank of a river has no money.

This wall chart affords many opportunities for happy sharing of words. It is an ongoing experience, and new sentences are constantly being added. The main words of the sentences are drawn from the books the students are reading.

Sample 5

There are many variations of the type of charts listed in the four preceding samples. One variation is a class booklet which contains idiomatic expressions the students found interesting. These expressions are used as the bases for provocative discussions. Such expressions as the following are included in the booklet.

Idiomatic Expressions

a sharp tongue
a chip on his shoulder
a broken heart

The students can draw illustrations of the expressions. It will be interesting to note how many of the students will depict the literal meaning of the words in the phrase, and how many will attempt to depict the figurative meaning of the phrase.

SOURCE: These ideas and many others are available in:
A Practical Guide for Individualized Reading (New York: New York City Board of Education), pp. 45-53.

BOOKS FOR INDEPENDENT READING*

Anderson, Margaret J. Exploring City Trees and the Need for Urban Forests. New York: McGraw, 1976. (4-6)

Ways in which trees contribute to the city environment. Experiments and activities for exploring these contributions throughout the year.

Bendick, Jeanne. Why Things Work: A Book of Energy. New York: Parents, 1972. (1-4)

Sources and uses of different kinds of energy.

Berger, Melvin. Building Construction. New York: Watts, 1978.

Construction from the point of view of the responsibility of the workers.

Bunin, Sherry and Bunin, Catherine. Is That Your Sister?. New York: Pantheon, 1978. (3-4)

An interracial New York family--story is told by one of the adopted children.

Child Study Association of America. Round about the City: Stories You Can Read Yourself. New York, 1966. (K-5)

Clymer, Eleanor. Luke Was There. New York: Holt, Rinehart & Winston, 1973. (3-7)

A boy's search for security in New York City.

Dolch, Edward W. and Dolch, M.P. Zoo is Home. New Canaan, Connecticut: Garrard, 1958. (1-4)

Gallob, Edward. City Leaves, City Trees. New York: Scribner, 1972. (Out of print.)

Helps to identify what grows around you in the city--enjoyment in looking and seeing as you set out on the adventure of naming the trees in your neighborhood.

Gallob, Edward. City Rocks, City Blocks and the Moon. New York: Scribner, 1973. (3-7)

Types of rocks within view of the city dweller.

*These books were selected from a reading list prepared by the Children's Book Committee, Bank Street College, under the direction of Josette Frank. The committee members were: Leona Jacobs Critchley, Lori Lippman, Helen Ratnoff Plotz, and Flora Straus (Chair).

Huntington, Lee. Simple Shelters. New York: Coward, 1979. (3-6)
Primitive people build homes from natural materials.

Hussey, Lois J. and Pessino, Catherine. Collecting for the City Naturalist. New York: Crowell, 1975. (5-up)
A guide to see the urban environment as a challenging and convenient laboratory in which to explore aspects of the natural world.

Larrick, Nancy. On City Streets. New York: M. Evans, 1968. (5-8)
Sights and people in poems and photographs.

Lewiton, Mina. Candita's Choice. New York: Harper & Row, 1959. (3-6)
Puerto Rican girl begins new life in New York City--adjustment of life to a big city--new teachers, neighborhood, etc.

Macaulay, David. Unbuilding. Boston: Houghton Mifflin, 1980. (3-up)
A fictional account of how the Empire State Building is put together.

Mann, Peggy. When Carlos Closed the Street. New York: Coward, 1969. (3-5)
Two groups decide on a champion stickball game and encounter city government.

Merrill, Jean. The Pushcart War. Reading, Ma.: Addison-Wesley, 1964. (5-8)
Problems of a large city--space, ethical values, police, etc.

Paige, David. Behind the Scenes at the Zoo. Racine, Wisconsin: Whitman, 1974. (4-up)
Describes the organization and the daily operation of the 252 acre Bronx Zoo.

Sandler, Martin W. Story of American Photography: An Illustrated History for Young People. Boston: Little, Brown, 1979. (5-up)
History of photography integrated with the social history of our country.

Schick, Eleanor. City in the Summer. New York: Macmillan, 1969. (K-3)
How to enjoy aspects of the city.

Seldon, Seymour. Cricket in Times Square. (Paperback) New York: Dell, 1970. (Hard cover) Garden City, New York: Farrar, 1960. (2-7)
Adventures of Marie whose parents operate a newsstand on a subway station.

Simon, Seymour. Science in a Vacant Lot. New York: Viking, 1979. (4-6)
Outlines some interesting aspects of nature that can be found in a vacant lot.

Spier, Peter. People. New York: Doubleday, 1980. (1-3)
Spectacular pictures show a world of different cultures.

The New York Kid's Book. New York: Doubleday, 1979.

Thurman, Judity and David, Jonathan. Magic Lantern: How Movies Got to Move. New York: Atheneum, 1978. (4-6)
Development of the movie camera from shadow picture to modern techniques.

Yates, Madeleine. Earth Power: The Story of Geo-thermal Energy. Nashville, Tennessee: Abingdon, 1980. (4-7)
Conversion of Earth's heat to our needs.

The Newspaper Lesson

A newspaper offers the teacher unique instructional material and offers GATES students several specific benefits.

- It provides information in depth and detail unavailable through radio and television broadcasts.
- It provides a variety of informative and recreational resources, such as local and international news, human interest stories, entertainment guides, sports reports, horoscopes, word games, etc.
- It reflects the interests of the adult world around them.
- It provides topics for discussion and social interaction with peers.
- It is readily available for homework assignments.

Select newspaper articles and features that are of interest to students and therefore provide motivation for reading. The format for a newspaper lesson, although shorter than other reading lessons, is essentially developmental and follows this sequence of instruction:

1. Directed Instruction: Through oral discussion, introduce the conceptual framework of the story or feature. Use pictures to further stimulate interest, discussion, and understanding. Esoteric or unusual vocabulary is discussed before the students read. Present comprehension questions in advance to guide the students' reading.

2. Supervised Practice: Have students read the story either silently or aloud, depending on the length and difficulty of the material. Interrupt the reading periodically to check students' comprehension to that point. Follow reading by either a general discussion of the article, or a period of questioning explicitly directed toward a particularly relevant comprehension or vocabulary skill, e.g., recalling facts; identifying synonyms; detecting author's attitude.

3. Application: As a homework assignment, or during a subsequent newspaper lesson, students will demonstrate their understanding of the newspaper article through activities such as:

writing: What do you think happened next?; a letter to the newspaper agreeing/disagreeing with the article;

dramatization: role play the story itself; recreate a feature such as "Inquiring Photographer";

interview: students interview each other or family members regarding their reactions to the article.

Actual newspapers are available through many sources and need not be the broadly distributed dailies. Local community weeklies are distributed without charge at supermarkets, banks, etc., back copies of school newspapers may be requested from local high schools or colleges; encourage students to bring in newspapers from their homes.

For some lessons it would be advisable for all students to be reading the same article. This is not always possible nor is it necessary. Groups of three or four students can share an article as well as a follow-up application project. Read a brief article aloud, or write it on the chalkboard, for whole class learning.

In whatever way it is used, the newspaper will provide a mature and motivating reading experience.

PROTOTYPE OF NEWSPAPER LESSON

PERFORMANCE OBJECTIVES Students will be able to:

. identify the main idea in a story.
. formulate meanings of words through context clues.

MATERIALS

Copies of front page of current day's newspaper and story which expands on headline. See attached copy for use with prototypical lesson. You may use this rather than a current paper if you wish.

DEVELOPMENT

1. Say: "Yesterday we looked at the various parts of the newspaper, and located different sections: horoscopes, sports, editorial, movie reviews, etc. Today we are going to look at what most of us notice first: the front-page story."

2. Continue: "There are a few words which you may not know in the story. I have written the sentence(s) in which these words appear on the board. Let us see if we can figure out the meanings of the unknown words from the sense of the sentence and paragraph in which they appear."

3. Write sentence(s) with unknown word(s), plus multiple choices to assist in meaning identification.

   Example:

   Divers, hampered by mud and strong currents, have so far recovered 12 bodies.

   hampered means:
   a) placed laundry in basket
   b) helped
   c) bothered

   current means:
   a) money in use in a country
   b) water flowing in a definite direction
   c) wires that bring electric light into homes

   recovered means:
   a) got well after illness
   b) found and brought back
   c) covered up again

4. Have a student volunteer read sentences on chalkboard aloud. Assist with pronunciation of unknown word(s), if necessary.

5. Have class note context clues in sentence. For example:

   "divers" must mean there is water someplace;

   "mud" suggests that divers are probably at bottom, not near the surface of water;

   "12 bodies" makes us think that there must be a serious problem because there are bodies, not living people there.

6. Elicit correct meanings of unknown words from sense of sentence in which they appear.

7. Read front-page (or lead) paragraph aloud, as students follow in their own copies. If lead paragraph of news story is being read aloud, teacher elicits, or defines, meaning of "lead paragraph": the opening paragraph of a news story, containing all the essential facts of the story.

8. Ask: "From what I have read, can you explain in your own words what happened?" Have students write their one or two sentence answers in their notebooks. Some students write their sentences on chalkboard; others read theirs aloud.

9. Using students' chalkboard work, underline statements in their sentences that emphasize death; and note, on chalkboard, such statements from students' oral reading. Elicit: plane crashed, death resulted, etc.

10. Compare students' suggestions with the headline in the paper. Write headline on chalkboard: "Death Plunge!" Elicit meaning of "plunge": that plane fell down (resulting in death of people on board). Say: "Notice that all suggestions refer to the fact that a plane fell to earth, crashed and burned, and that death resulted. Why have you -- and the writers in the paper -- all written about this fact: plane crashing?" Elicit: It's the most important thing in the story. Ask: "What do we call the most important thing(s) in a story?" Elicit: main idea.

SUMMARY APPLICATION

Have students briefly discuss importance of story just read, and whether or not they agree that it was important enough to be on the front page. This is an application of comprehending the main idea of a story and extending this comprehension to critical and comparative judgment of other news articles.

QUEENS SPORTS FINAL

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER™

★★★★ 30¢ Monday, May 2, 1983 Chance of showers. Mid 70s. Details p. 30

Death plunge!

Amateur fotog snaps final seconds of plane's flight

Trailing smoke from its flaming left engine, a U.S. Navy C-131 transport (top photo) limps toward Jacksonville Naval Air Station in Florida Saturday. Seconds later, it crashed into the St. Johns River (right), sending a huge ball of smoke and flames into the sky. Tom Radwanski, an amateur photographer out on his boat, saw the plane in trouble and began snapping with his 35-mm. still camera. Fourteen persons, including Chief Warrant Officer Walte W. Balog, 36, of Yonkers and Aviation Storekeeper 3d Class Edward A. Koch Jr., 21, of Spotswood, N.J., died in the crash. Divers, hampered by mud and strong currents, have so far recovered 12 bodies. Melissa Kelly of Jacksonville was found alive.

Other pictures in centerfold

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Sustained Silent Reading

Sustained Silent Reading (SSR), a concept developed by Lyman Hunt* at the University of Vermont, is an essential component for every reading program. There is but one simple requirement; that each child read something. During this time, the total classroom is transformed into a library setting with the teacher acting as a model and peer.

The SSR technique works best when students are surrounded by a wide choice of good literature which is at their independent reading level, which is attractive to them, which appeals to their interests. For all children whatever their strengths or needs, the world of children's books provides an entrance into standard literacy, appreciation of literature, and personal enjoyment.

Because reading is an individual and personal experience, we need to provide students with many different kinds of materials for their free, independent, recreational reading. Some of these materials can include:

- trade books and anthologies, both current and past;
- children's magazines, such as Cricket and Ebony, Jr;
- students' own publications, such as school and class magazines and newsletters;
- students' own stories and books which have been clearly duplicated.

SIMPLE STEPS IN SELF-SELECTION OF BOOKS

The first requirement is the provision of an assortment of suitable reading materials obtained from the school library, classroom collections, book fair purchases, public circulating library, and from student's own home libraries. The range of difficulty and interest should be broad.

*Marlene and Robert McCracken. Reading is Only the Tiger's Tail (San Rafael, CA: Leswing Press, 1972).

HELPING STUDENTS TO CHOOSE A BOOK

For the first occasion, it is recommended that a large table, or a section of the floor, be "covered" with books. Have students sit around the books as you model the choosing of a book. Select one, look through it, tell the students what is being done then go on to the next book. After having gone through at least ten books, choose one to read for the period. Then invite students, a few at a time, to do the same. The purpose is to get students excited about the world of books through self-selection.

Excesses of choice will occur at first. Students who need simpler reading material may select very difficult books. Ask each student why a particular book was selected but do not discourage him or her from reading the chosen book. After several periods of free reading, students naturally select books at their own level of reading. For the occasional student who does not, intervene by conversing about the books which this student has chosen.

It must, however, be understood that excesses of choice can have good mental-hygiene overtones. (Individualized Reading, Publication No. 40, Board of Education, City of New York.) Poorer readers may connect "easy" books with past failures. It is important to know about students' feelings about the books they read, in addition to interests and instructional levels.

Have students discuss their favorites, their new interests, the excitement found within a particular book. As they share their thoughts and feelings about books, they gain sound bases for making future selections.

WHAT IN THE WORLD OF LITERATURE SHOULD BE INCLUDED?

"Everything is grist--comics, adult magazines, children's pages from Sunday papers, news clippings, adult poetry, fairy tales, an atlas, anthologies. How else can the student learn the width and depth of the reading world? How else can she or he devlop discrimination among choices of reading materials? How else can she or he find directions, needs, problems, identifications, joys, solaces in the World of Books? How else can she or he read?"*

Lucy Milton, "A Loosened Spirit," Childhood Education, October, 1957, 34:64.

Oral Reading

Oral reading is treated here as reading aloud in an audience situation. In our definition, it is expected that oral reading material will be selected by the classroom teacher from a wide range of printed materials available in the classroom (including basal readers, supplementary texts in content areas, anthologies of prose and poetry, and students' own writings, as well as from popular printed materials such as comic strips and advertisements) and from the school library, resource center, local libraries, or district libraries.

The rule of thumb in selecting materials for oral reading can best be summarized as: choose stories, poetry, or scripts with which students have had some familiarity in terms of content, vocabulary, experience, and interest. There are no limitations to types of literature, from the classics to Peanuts and beyond.

When we use language orally, through conversation and discussion, or by reading aloud in a variety of techniques, we do not always attend or listen to ourselves and/or others sufficiently. It is, therefore, necessary to provide not only for direct instruction in attentive listening, but also for an environment which facilitates responses based on creative and attentive listening.

Two or three times per week, the Communication Arts-Reading plan should include oral reading by the teacher for approximately 5 minutes. This occurs toward the end of the period and provides a quiet time for the students. It is also a good time for episodic reading of a longer story that is read aloud in sections, building anticipation for the next day's installment.

Your oral reading is an object lesson in attentive listening for the students. You become the model for the well-paced, dramatic reading which the students will be expected to deliver in their own oral recitations.

Another effective, tried-and-true means of providing for attentive listening plus oral reading lies in drama techniques. For our purposes, drama refers to such activities as:

dramatic or choral reading
puppetry
pantomime
readers' theater

These are but four of many exciting approaches to language growth which drama provides for teaching and learning. In this manual, we have included lesson plans for two of these techniques: choral reading and readers' theater. A brief description of the others (puppetry and pantomime) follows.

Puppetry

One of the most stimulating approaches to language learning is available in the form of puppets. Puppets, of all types and in all stages of sophistication, actually provide students with ideas for script production and for character and plot development, in both oral and written forms. Another marvelous feature is the chance for a child to "hide" behind the puppet with impunity and without revelation of that child's self. Puppetry can be utilized for reading, speaking, writing, and of course, for creative listening which occurs as part of the puppetry process.

Pantomime

This technique may be used as accompaniment to reading to help students visualize and experience the story and the characters in a concrete way, through bodily gesture, and movement. Many teachers read the story as the students pantomime the events on cue. Another approach is to provide students with a character to develop apart from any story. Students enjoy "being" something or someone else. For example: Ask the students to "be" a dog walking along the street with its master. Or, a grandmother knitting a sweater for a new baby. Or, two boxes on the curb who begin to talk to one another about how they feel. Follow this by asking the students to tell how they felt when they played the dog or the grandmother or the box on the curb; what the characters might have looked like; how they walked, sat, spoke. Follow all this up with reading a story aloud, or an article, a poem, or other text, which relates to the miming.

Choral Reading

This is also known as dramatic reading, and for obvious reasons. The content can be a story, a poem, a script, a letter, or any other appropriate literary form. Assign students a line or stanza to read aloud. The class or remedial group is the audience. Its purpose is the oral expression of a text. By reading for expression and dramatic feeling, students create a new kind of experience from print which brings to life deeper meanings conveyed by the voice intonation, facial expressions and gestures. The dynamics (loud, louder, soft, softer) help to create mood and to sustain interest, as well as to highlight the meaning of the piece. In this kind of choral reading, students also learn to listen very carefully for cues and bridges from one line to the next, which makes their reading exciting in a truly professional sense.

Both you and the students should decide upon a passage (e.g., poem story) which appeals to all and which would read well aloud. Poets such as Langston Hughes, Mary O'Neill, David McCord, Carl Sandburg, Walt Whitman, Emily Dickinson, and Eve Merriam are a few with whom you can begin, but there is really no end to poets and writers whose works lend themselves to choral reading.

In choral reading, try many different variations, such as: the girls read one line, the boys another. Have one group recite one part, and then give another its turn. Alternate students with higher voices with those whose voices are lower and deeper. Give one or two students solo parts against the backdrop of the whole class. Music may be added, if needed, to give a fuller effect. Students' writings can be used for choral reading and should always be included in any repertoire.

Sample

POEM

written by the American poet,
Langston Hughes

I loved my friend.
He went away from me.
There's nothing more to say.
The poem ends,
Soft as it began
I loved my friend.

For the first reading:

The whole class reads all.

For the second reading:

Divide the poem by lines. Group 1 (one-half of the class) reads line 1. Group 2 (one-half of the class) reads line 2. Then alternate each group.

For the third reading:

From this point on, you and the students should orchestrate the poem creatively by doing your own arrangements: add sound or music to the background, if you feel you need or want it; make a stage setting for the choral reading, to lift it into a theater experience; select a painting which fits the mood or a display of the students' own art work. Use slides in a semi-darkened room as the background. Arrange the readers "on stage" in groups for choral reading. See outline for lesson plan.

OUTLINE FOR CHORAL READING ACTIVITY

PERFORMANCE OBJECTIVES Students will be able to:

. read aloud a selected and familiar story or poem with emphasis on meaning.
. listen to their own and others' use of voice (dynamics and tone) for effect, and for smooth oral reading.
. practice and perform choral reading in an audience situation in which all class members are individually involved.

MATERIALS

At least two or three selections from basal readers, supplementary materials, e.g., anthologies, trade books or students' writings. Each student has a copy of the total "script."

DEVELOPMENT

1. With students select a story or poem for dramatic reading. Look for material which appeals to their eyes, ears, and imagination, and which is drawn from their interests and their independent or free reading levels. Together, read the text, discuss what it is about, decide how it can be performed, as well as who will do what in the choral reading sessions.

2. Read the selections aloud to the class.

3. Have students participate in the selection of material they are about to read. Set up the script with room for the names of the readers, line by line.

4. First, have the class read the script aloud, together.

5. At the second reading, selected soloists and groups read as indicated in the script. Changes may then be made, as necessary, for the next readings. Encourage students to suggest ways to improve their performance.

6. Have the class read this and other selections to an audience--which may be another class, a group of parents, or other groupings.

FOLLOW-UP

Prepare additional selections for choral reading, until a repertoire of approximately ten selections is developed. Change performers (readers) occasionally, so that all of the students will have ample practice with all selections. Arrange for students to perform for other audiences; audio-recordings (tape, cassette) should be made for playback purposes, as well as for fun and pleasure.

EVALUATION

With students' participation, evaluate their work in terms of progress made from the first to the most recent readings, as indicated by: ease of performance, ability to convey message, mood, and story content; cooperation among class members; ability to put oneself into the reading, and thus to perform a text orally. (Playbacks of audio-tapes are very useful here.)

A FEW SUGGESTED RESOURCES FOR THE CLASSROOM TEACHER:

Poems Children Will Sit Still For. Compiled by Beatrice Schenck de Regniers, et al. (New York: Citation Press, 1969).

Journeys, Collected by Richard Lewis. (New York: Simon and Schuster and Bantam Books, 1978).

The Park. Richard Lewis. (New York: Simon and Schuster, 1968).

I Met a Man. John Ciardi. (Boston: Houghton Mifflin, 1961).

The 2-Ton Canary and Other Nonsense Riddles. Polly Cameron. (New York: Coward, McCann, and Geoghegan, Inc., 1965).

All of the Sounds of Language series. Edited by Bill Martin, Jr. (New York: Holt, Rinehart and Winston).

For a longer experience, try: The Tenth Good Thing About Barney. Judith Viorst. (New York: Atheneum/Aladdin Books).

Readers' Theater

For our purposes in this manual, Readers' Theater refers to a group rendition of textual material by one or more readers, in an audience situation. It goes far beyond choral reading, but is truly based on the techniques and learnings of choral reading itself. The performers in Readers' Theater productions see the action as they read aloud. By the use of voice, facial expressions, and bodily gestures, rather than actually acting out the play in the usual fashion, the performers convey the message in a most convincing and visual way. Readers' Theater relies on vivid oral reading to stir the imagination of the audience in the pre-television days but with one exception: Readers' Theater allows for gesture and facial expression to get the idea across.

Staging is simple. Stools or chairs for the actors are the only properties needed. The actors read from scripts, focusing not on one another, as in a play, but at the back of the room as they perform. Rewrite scripts from stories, poems or plays with which the students have had some familiarity. Writing thus becomes naturally interwoven with reading, speaking, and listening skills. Suggested stories for script preparation include those in the basal reader series, in supplementary texts, anthologies, trade books, and others available to the print media. There is also a wealth of commercially prepared materials for Readers' Theater which are ready to read and play.

Sample

"The Fairly Intelligent Fly"
(From James Thurber's wonderful Fables for Our Times)

(This is a basic script for first rehearsal only. Students quickly learn to develop and extend basic scripts as they go about playing them.)

Reader 1: A large spider in an old house built a beautiful web in which to catch f l i e s . . .

Reader 2: Every time a fly landed on the web and was entangled in it, the spider devoured him.

Reader 3: So that, when another fly came along, he would think:

Reader 4: "My, oh my, this web is a nice safe place for me to rest in."

Reader 3: One day, a fairly intelligent fly buzzed around above the web...

Readers (several): BZZZZZ BZZZZZ BZZZZZ

Reader 3: He took so long to do this that the spider appeared and said,

Reader 1: "Come on down."

Reader 4: But the fly was too clever for him and said,
"I never light where I don't see other flies,
and I don't see any other flies in your house."
So, he flew away...

Reader 3: Until he came to a place where there were
many other flies. He was about to settle
down here when...

Reader 5: A bee buzzed up and said, "Hold it, stupid,
that's fly paper. All those flies are
trapped."

Reader 4: "Don't be silly," said the fly, "They're
dancing." So he settled down and became
stuck to the flypaper.

Reader 3: With all those other flies.

Reader 2: Moral: There is no safety in numbers.

Reader 1: Or, in anything else.

Close of Story

Following the first reading, ask the class to think about the characters they are portraying. "Who are they? What do they look like or say or how do they behave? Is the fly afraid, or bored, sleepy, or very sharp-witted? If so, how do you play this character? What about the spider? Is it fat or thin, smiling or wary-looking? Is it seated or does it move about?"

Tell students: "Determine how you would act and feel if you were such a character (and these animal qualities really describe us as humans, too). Use your voice, your face, hands, and body to convey what you are thinking and feeling to the audience. Be very direct in what you say and do. Do not look at one another as you read, but rather, concentrate on something in the distance (at the back of the room or auditorium)."

Readers' Theater requires several rehearsals in order to work out roles, action, use of language, gestures, coordination. A student can direct the rehearsals after all have had some experience with the technique of Readers' Theater. In the end, the success of this technique depends upon the performers' abilities in getting the message across to the audience by means of voice, gesture, the ability to be the character, and by working together concertedly. Reading and listening have become subsumed in the total experience of theater.

SUGGESTED BOOKS FOR ORAL READING

AUTHOR	BOOK	PUBLISHER
Julia Cunningham	Drop Dead	Pantheon, 1965: Avon, 1974.
Robert O'Brien	Mrs. Frisby and the Rats at NIMH	Atheneum, 1971.
Robert McCloskey	Homer Price	Viking, 1943; Penguin, 1976.
George Selden	The Genie of Sutton Place	Farrar, Straus, and Giroux, 1973.
Ruth Sawyer	Roller Skates	Dell, 1969.
Phyllis Fenner	A Dog's Life	Morrow, 1978.
E. L. Konigsburg	From the Mixed-Up Files	Atheneum, 1967.
Jane Wagner	J.T.	Dell, 1971.
Shel Silverstein	The Giving Tree	Harper and Row, 1964.
Bruno Nardini	Fables of Leonardo da Vinci	Rand, 1973.
Rosemary Kutak	I Am the Cat	Collier/MacMillan, 1964.
Emily Neville	It's Like This, Cat	Harper Trophy BK, 1963.
Mildred Taylor	Song of the Trees	Bantam Skylark, 1978; Dial, 1975.
Lee Bennett Hopkins	Mama	Dell, 1978; Knopf, 1977.
Jean Merrill	The Pushcart War	Dell, 1978.
Judy Blume	Tales of a Fourth Grade Nothing	Dell, 1976; Dutton, 1972.

Jim Trelease	The Read-Aloud Handbook	Penguin, 1983.
Margaret Mary Kimmel & Elizabeth Segel	For Reading Out Loud! A Guide to Sharing Books with Children	Delacorte, 1983.
James Collier, Christopher Collier	My Brother Sam is Dead	Scholastic, 1974 & 1977.
Albert Cullum	The Geranium on the Windowsill Just Died	Quist.
Stanley Graham	Old New York: Scenes Remembered	Century.
Walt Whitman	Leaves of Grass (selections such as "Crossing Brooklyn Ferry" & "Song of Myself"	Avon, 1969.
Langston Hughes	Selected Poems	Knopf, 1959; Random, 1974.
Hart Crane	"The Bridge"	Liveright, 1970.
Federico Garcia Lorca	Poet in New York	Grove, 1955.
David Macaulay	Underground	Houghton Mifflin, 1976.
B. A. Botkin (ed.)	New York City Folklore: Legends, Tall Tales, Anecdotes, Stories, Sagas, etc.	Random House, 1956.
R. M. Paine	Looking at Architecture	Lothrop, Lee & Shepard, 1974.
Gloria Goldreich & Esther Goldreich	What Can She Be? An Architect	Lothrop, Lee & Shepard, 1974.
Arnold Lobel	Fables	London: Jonathan Cape, 1980.
Richard Lewis	The Park	Simon & Schuster, 1968.

Lee Bennett Hopkins	On Our Way	Alfred A. Knopf, 1974.
Judith & Ron Barrett	Old MacDonald Had An Apartment House	Atheneum Press, 1974.
Judith St. George	The Brooklyn Bridge: They Said It Couldn't Be Built	G. P. Putnam's Sons, 1982.
Richard Lewis	Miracles	Bantam Books, 1977.

READ ALOUD BOOKS THAT DEAL WITH PROBLEMS

The Girl Who Knew It All. Leslie Morrill (Dell, Yearling).

Tracy has a pen pal who doesn't know her guilty secret--she can't read. When they meet she has to hide this secret.

The Cat Ate My Gymsuit. Paula Danziger (Dell, Yearling).

Marcy has problems--with her parents, her school and her weight. She meets a teacher who begins to change things, but then tougher problems emerge.

Writing

The Writing Process

"The teaching of writing demands the control of two crafts, teaching and writing. They can neither be avoided, nor separated...How are writing and teaching defined as crafts?

"A craft is a process of shaping material toward an end...Both craft processes, writing and teaching, demand constant revision, constant reseeing of what is being revealed by the information in hand...The craftsperson is a master follower, observer, listener, waiting to catch the shape of the information."

Donald H. Graves. Writing: Teachers and Children at Work. (Exeter, NH: Heinemann Educational Books, 1983), pp. 5-6.

Writing

Writing is a craft which has its own process. The stages of this process are rehearsal or prewriting; drafting; revising; editing; publishing. These stages in the writing process are so closely knit that the writer moves back and forth from one to the other. The writer does not check off "prewriting," for example and say, "Now I am drafting my piece and am finished with the first stage." Because writing is a process, anyone who writes (the student, the teacher, the professional writer) has the comfort and freedom of moving from one stage to another as needed. Only the writer can decide whether he or she is ready to edit and proofread. There is no one time sequence that says we must all finish simultaneously. This fluidity of the writing process is critical to Graves' statement about writing and teaching as twin crafts.

There are many connections between reading and writing; they are two sides of the same coin. Lucy McCormick Calkins cautions that the "reading-writing connection" is not a lesson plan or a textbook, nor is it the mere addition of writing activities to reading. According to Calkins, reading and writing are intimately connected. Students automatically learn:

- when they are "writers" and read their pieces aloud or to themselves to "hear" their ideas, test out what was said, try to see if the real meaning they wanted to convey is there;
- when they are writers and authors and they begin to read for the pleasure of reading, to learn more about writing and thus, incorporate what was read into their writing;
- when they see themselves as writers and authors they become aware of books as real products composed by people like themselves, thus they begin to think of books and print more critically.

The writing process calls for students and teachers to involve themselves in an organic approach to teaching and learning. Writing is not taught as a separate activity from day to day. It is ongoing and writers must take gradual responsibility for their work. Sooner or later, as Donald Murray has said, the writing teacher can fade out as each student grows in confidence and independence.

In the same way that reading focuses on meaning, writing must also keep meaning as its primary focus. Meaning refers to the student's interests, purposes and values rather than something which is imposed upon him or her. The student writer, therefore, concentrates on his or her ideas--the message or content to be conveyed to others--rather than worrying whether or not the written piece is "correct." Concern with conventions and mechanics will come later, after the drafting, revising, and redrafting. Then, with help from editing tools such as checklists, dictionaries, and thesauri, students are shown how to edit and proofread. There is a time and place for these important activities, but concern for "correct" grammar and usage should never precede prewriting, drafting, and revising.

In the spring of 1984, all Grade 5 students will again be assessed in writing achievement by the State Education Department. According to the New York State Manual for Administrators and Teachers, this test is a direct measure of a student's ability to communicate in writing and consists of two tasks: one encourages writing which is related to the actual experiences of elementary school students; the other encourages writing that is more imaginative or creative. According to the manual, the types of writing are selected from five categories: personal expression, personal narrative, description, process essay (e.g., how to...), story starter.

In order to teach reading and writing, you should establish routines for students to write regularly--every day, if possible. Motivate the student to use writing as a means of expressing and communicating experiences (real and vicarious), feelings and ideas--in daily journals, messages and letters, personal narratives, and responses to the content of what is read.

Be alert to student concerns and set up brief non-threatening writing activities: "Write how you felt about the game." "Why did the fight start?" "What do you like to do in the snow?" "Why were you late?" "Why was the party cancelled?" "What happened?"

A class mailbox or class gripe box can be a first step in establishing pen pals--with another class across the hall, or with students in another school.

Reading can be a springboard for writing. Students can interpret the story or article in the light of their own experiences and can respond to the author's ideas and feelings by offering their own, in agreement or disagreement.

Make students aware that writing is valued in school and in the world of work. A student whose favorite subject is science or industrial arts or social studies can be more easily motivated to read and write by referring to the particular content area he or she enjoys. Writing will reinforce reading in the chosen content area, as students grow more interested and involved in the topic.

You can best help the student by responding to content and by asking questions which help the student writer to express him or herself more clearly.

Just as the focus of student reading should be primarily on meaning, so too should the focus of student writing be on content and meaning. Encourage beginning writers to concentrate on saying what they want to say without worrying about "error."

The Daily Journal

The journal, a record of events and feelings, serves the function of getting students into the habit of writing and increases their powers of observation. Write (as you read in SSR) but keep an eye on the class and encourage those who stop to continue.

Do not read student entries, but in most instances it will be necessary to check them off or in some way give recognition that they have been written. If a student asks you to read an entry, respond only to content.

Journal Writing: An Introductory Lesson*

AIM

To introduce journal writing and encourage its use as a regular activity.

DEVELOPMENT

"This term you will be asked to keep a journal. You will have the first five minutes of every day for this activity."

"Journals help you to remember things that happen. Writers often use them as a source of ideas for stories they write later. The journals are absolutely private and you need not share them with anyone. It is unpardonable to read someone else's journal without an invitation."

*Excerpted from Writing Every Day Generates Excellence (WEDGE), Brooklyn: New York City Board of Education, Division of Curriculum and Instruction, 1981.

"Date your entries and keep your writing in chronological order in a separate notebook (or a folder) which you may label or decorate as you like."

"On a separate sheet of paper, write today's date. You may write about anything that interests you. (Or, for the first entry, you may write down what happened and how you felt about your first day of school.)"

"You may start by listing words or drawing pictures, if you prefer."

FOLLOW-UP

"Tomorrow you'll have another opportunity to write on your own or on a suggested topic."

Letter Writing

Real letters (a card to a sick classmate, an order for a free item, a response to a school problem) provide a purpose, establish the level of language for a specific audience, and involve a real world response to writing. Letters can serve as powerful motivation for writing in the first place, and then for revising and editing and proofreading for clarity and correctness.

AIM

To introduce letter writing and encourage its use as a regular activity.

MOTIVATION

Set up a class mailbox by having students cut out a slot in an ordinary carboard box and decorate it. Explain that correspondence to the teacher and one another can be "posted" this way.

DEVELOPMENT

Say: ""We write in our journals for ourselves, to get in touch with our feelings, our experiences, our ideas, and possibly to help us remember."

"But there are times when we need to tell others about our feelings, experiences or ideas, or about very practical things."

"We will be setting up a class mailbox in which you will be able to post notes or letters to your classmates or to me. You can give a reason why you were late or share something that bothered you or that you enjoyed."

"If I were to send you a letter, I might write this one." (Distribute copies of a teacher letter, such as the ones below.)

Dear Class,

I would appreciate it if you cleaned out your desk at the end of each day so that we can keep our room clean. Also, please don't put your gum on the chair or in the desk. My clothes look better without gum. Thanks for cooperating.

Sincerely yours,

_____

or

Dear Joan,

I enjoyed the discussion we had yesterday. I thought it was very useful.

Sincerely yours,

_____

Discuss the letter(s).

Then ask the students for concerns, class or individual, that could be tackled and possibly cleared up with a letter, e.g., shoving on the line, or unfairness in playing a game.

Focus the class on one area of particular concern or form groups to compose letters about more than one student's concern. Any student who wants to write his or her own letter, of course, may do so. Address and post the letters in the class mailbox, and distribute at an appointed time.

Invite students to write and post their letters regularly.

FOLLOW-UP

A. Have students revise and edit their letters with your help and that of the other students and then have them mail or deliver in person. Encourage students to write letters to their friends and family about class and/or school that will actually be mailed.

B. Take advantage of class and individual situations that call for letter writing: an invitation or a thank you note to a speaker, a request for materials, an apology, an excuse. At this point, the need for a return address and an appropriate closing and full signature will be apparent, and acceptable form can be taught.

C. Establish pen pals with a student in a GATES class in another school, with senior citizens in a nursing home, with teenagers, with first graders, and the like.

Inquiring Reporter

This interesting writing activity builds on the students' newspaper reading and turns your students into inquiring reporters/photographers.

AIM

To develop the art of questioning and writing down information.
To give practice in getting information from primary sources.
To give practice in organizing information.

DEVELOPMENT

1. Have students read and discuss the Inquiring Photographer for several days.

2. Formulate questions of interest to the students.

3. Lead the group from simple "yes" or "no" questions to those that will elicit an opinion (from "Is it all right to chew gum in school?" to "Why do you think it is wrong to chew gum in school?")

4. Ask for volunteers to demonstrate asking and answering questions, with answers recorded on the chalkboard according to an agreed upon form, e.g.:

   Pat Doe said, "I don't think students should chew in school because they leave the gum all over and it gets on people's clothes."

   Leslie White said, "We should be able to chew. It helps us be less tense."

5. Pair students and have them alternate asking and answering different question, which the "reporter" records in a notebook.

6. Circulate to help those "reporters" who need it.

7. Have each pair of students select a question of particular interest to ask of four or five people outside the classroom (in the lunchroom, other teachers, parents, etc.).

   The answers should be shared with the class, perhaps in the form of a class newspaper.

FOLLOW-UP

Have each pair of writers organize their answers into a news or feature story by grouping the important and interesting facts that come out of the interviews.

Here is a sample: While most of the teachers are against gum chewing in school, the greater number of the students thinks it should be permitted, according to a survey conducted by reporters _____ and _____.

Writing Sample Assessment

In addition to the analyses of either the citywide writing assessment or the state writing test which the student has taken, it will be instructive to both you and the student for him or her to provide a writing sample within the first week.

On the second or third day, distribute writing paper and pencils and ask students to write on a topic that is broad enough to appeal to everyone, e.g.:

> "The experiences that we remember are usually those that were particularly happy (or sad)."
>
> "Write about one such experience describing both what happened and how you felt when it happened."

Your consideration of each sample takes two forms: a narrative response to the student and a diagnosis for your use.

A. The response to the student should include:

- a comment about the content that shows interest in what has been written
- a question or two that encourages further development

B. Your diagnosis should include observations on:

- content
- organization and development
- word choice
- sentence sense and usage
- mechanics

(See samples of writing and teacher's comments which follow.)

Student:

I was so happy when my father bright my bicke but when i had a Flat i mad Becose i was going bicke ride but i can't not go bicke ride becose of my Flat an Then i had to fix my Flat and my chine came of and i fixs it to.

RESPONSE AND DIAGNOSIS

RESPONSE TO STUDENT

"How did you learn to fix the flat tire of a bike? I'm impressed! What made the tire go flat? What did you do to fix it?"

BEST COPY AVA...

DIAGNOSIS OF WRITING SAMPLE FOR TEACHER USE

CONTENT

Attended to task.

DEVELOPMENT

Outlined rather than told the story (ask for details).

VOCABULARY

Adequate.

SENTENCE SENSE

Runs on and on...(Proofreading? Ask student to read aloud and punctuate. Or, ask student to punctuate as you read. Reinforce with dictation.)

USAGE

going bike ride (going bike riding or going for a bike ride.) (Procfreading? ESL?)

i mad (I was mad.)

can't not go (Proofreading?)

i fixs it (Proofreading? ESL?)

an (for and) (Proofreading?)

MECHANICS

Spelling - bicre (confusion with bicycle)
chine ai=a (carelessness? pronunciation?)

becase au (Doesn't know sound/symbol
brght ou relationship?)

Capitalization - i=I

Flat (handwriting? confusion in forming lower case "f")

For more information on diagnosis of students' writing samples, see the WEDGE* manual, pp. 131-149.

*Division of Curriculum and Instruction, Writing Every Day Generates Excellence: A Manual for the Teaching of Writing. (New York City Board of Education, 1981).

Improving Test-Taking Skills Through Instruction

All tests are designed to measure what students actually know. To that extent, everything learned during this year should be reflected in the students' retest.

Using Concrete Experiences to Improve Reading

Students who have had a history of failure in reading achievement require intensive work with specific techniques in remediation. To expect them to succeed by exposing them to "more of the same" is to ensure their continued failure in reading instruction and in reading tests.

All students come to their reading tasks with prior knowledge, although these knowledge-bases vary according to abilities and experiences. Competent readers have learned to make informed use of these knowledge-bases with their frameworks or schemas. They have already developed procedures for determining facts, concepts and organization. The poorer reader, however, has not been successful in bringing together the experiences he or she has had (through trips, daily life experiences at home, on the street, in school, elsewhere) with an understanding of the printed word in a variety of texts, including standardized tests.

In order to comprehend any kind of text, poor readers need to learn how to use the same frames of reference or schemata as the author is using. This student needs to be taught <u>how</u> to use the background information he or she already has, and how to develop those he or she will need in order to read more difficult and/or different types of materials.

Concrete experiences, must, therefore, be intimately woven into the student's knowledge-bases and further developed through the use of reading material which relates directly to that experience--that is, the vocabulary, the ordering of events on the trip or experience, and other elements including facts and concepts. Thus, the learner may come to each reading task with frames of reference which are similar to those found in the material to be read and comprehended.

Test failure will be reduced substantially when students learn how to use their prior knowledge for this purpose.

However, in addition to <u>what</u> students know, tests also measure <u>how</u> students record what they know. Familiarity with the mechanics of test-taking helps students become more comfortable during the test period, thus freeing them to actually use and record their true knowledge. Efficiency in test-taking will require the following:

.e ability to follow directions, both oral and written.

The effective management of time.

. Practice in the use of separate answer sheets.

4. Choosing the best answer.

5. Skimming and scanning strategies.

Each of these skills can be incorporated into a typical day's classwork. Be sensitive to such opportunities.

THE ABILITY TO FOLLOW DIRECTIONS, BOTH ORAL AND WRITTEN

- Keep directions for daily routines minimal and clearly stated - orally and in writing.

- Require adherence to directions through reminders, rehearsals, consequences, etc.

- Before a lesson or word game begins, make certain that all related directions have been understood by each student.

- Comment when a student's error is related to misunderstood directions.

THE EFFECTIVE MANAGEMENT OF TIME

- Set time limits for sections of the daily routine.

- Note on the chalkboard beginning and ending time for the writing period, sustained silent reading, et al.

- Note mid-period time and minutes remaining; remind students to look at the chalkboard periodically.

- Check to see that all students are able to read time notations and have a clear concept of how much time it might take to complete a particular lesson.

- A kitchen timer can provide reinforcement of training in this skill.

PRACTICE THE USE OF SEPARATE ANSWER SHEETS

- In any daily quiz, ask students to record answers in a particular format (numbered, lettered, vertically, horizontally, etc.) in notebooks, or on separate papers, using a grid or other test response format.

CHOOSING THE BEST ANSWER

- In daily discussions and quizzes, encourage the students to consider alternative answers to a question.

- Be sure the reason for selecting one answer over another is understood by all.

- Provide practice in identifying the clues that lead to a best answer: "signal words" to comprehension; italicized print for emphasis; dashes, commas and punctuation suggesting special or subordinate ideas; quotation marks, etc.

SKIMMING AND SCANNING STRATEGIES

- These skills can be taught in the context of SSR as students are helped to select an interesting book, scanning for an overview, skimming for specific information.

- These strategies are needed for rereading material in doing comprehension probes.

GAMING

Each of these test-taking strategies is important in successfully playing almost all games, both verbal and non-verbal. Games involve following directions, staying within time limits, keeping score on a separate sheet, considering more than one answer, scanning a gameboard to see what an opponent is doing.

For these reasons, a variety of games should be made available, especially for students who have finished a lesson before the rest of the class. Games, such as Scrabble, Password or Perquacky, provide practice in all these skills plus the reading experience.

Create the games together with students. In this activity, the students have to actually develop directions, time limits, criteria for a right answer and all the other elements of both games and tests. Creating an original game - or making up game materials - is a useful activity, as well as a change of pace. A versatile and easily created game is Grab! This game is also known as Go Fish. (See Appendix F.)

Homework

Grade 5 Extension students will benefit greatly from the development of techniques for maintaining good study habits. To this extent, the completion of homework assignments should be viewed as a goal for this year.

Homework calls for attitudes and skills that evolve from the student's experiences in schoolwork, i.e., interest, self-confidence, self-discipline and the competence to perform the task assigned. Therefore, in planning homework assignments for these students, you need to attend to these criteria:

- Relevance: Homework should reflect and reinforce what has already been fully explained and understood in school. The purpose of the assignment should be clear and students should have all materials available at home or know exactly where to find them.

- The students should have had prior success in the topic or design of the homework assignment, so that they will be prepared to do the work independently.

- The length of time required for the assignment should realistically conform to the student' present capabilities for the maintenance of a sustained effort. It is suggested that homework assignments in the first month of the year require no more than 20 to 30 minutes for completing (all subjects included). As students experience success and imporved work habits, this time limit can be gradually extended.

- Reading assignments (in all content areas) should be selected from texts at the students' independent reading levels. While they may be able to read a particular text in class, with teacher support, that same text may be too difficult for them to read at home without help.

Homework is another learning experience for the students and should not seem to be another testing experience. Properly planned, the experience of completing an assignment independently and successfully can have an enormous impact on a student's academic and personal growth.

Part II: Modules of Instruction

The Anatomy of a Module

What?

A module, in this program, refers to a series of related lessons on a theme or topic, with appropriate strategies, which develop one or more concepts, ideas, and vocabulary. The initial lesson presentation is followed by one or more lessons, each of which deepens and extends the concept(s), ideas, vocabulary needed for the module. Each module has a set of performance objectives which are implemented in the subsequent lessons.

When?

The time sequence will vary according to pacing, student needs, school schedules, and teacher choice. Each module is planned for at least 3 to 4 weeks, some 6-8 weeks. Where the content is already familiar to the class or easily mastered, the time sequence can be shortened. In cases where the students need more preparation in order to master each section, the time for the module's completion will stretch out longer than the time suggested. Flexibility is a characteristic to be valued.

Why?

The module is a way to develop interrelated lessons for teaching and learning which has been field tested over a period of many years. The related context provided in the module sets up a momentum which single lesson plans alone do not generate.

By Whom?

Each module included in this handbook has its own style or "flavor." While adhering to a general format, each module was developed by a writer who approached the task according to his/her teaching perspective. These then, are "signature modules" for which we have identified the source. Teachers will bring their own uniqueness to the already prepared modules and to those they will develop during the school year.

For Whom?

The module approach to lesson planning and teaching/learning is offered as an example for teachers and administrators to consider for further development throughout the year. There are as many ways to create a module as there are teachers and administrators. The format is easily adjusted and modified for local school district and school needs. Because it is flexible and adaptable, yet provides for an organized sequence of instruction, the module is a practical and popular technique for experienced and less experienced personnel.

THE GENERAL IDEA BEHIND THE MODULE

LAUNCH LESSON (1 week or more)

- Lay out the content, concepts, ideas, vocabulary you will teach in this module. Specify in which lesson(s) these will most likely be initiated and/or repeated.
- Select the teaching strategies and activities which you will use in the module.
- Plan for the 3 levels of experience needed to teach the process (concrete, semi-abstract, abstract) for the content. Include real or vicarious experiences (a trip, a guest, a film, an exhibit).
- Select the textual material(s) at the level of your students; some non-text material is also valuable.

FOLLOW-UP LESSONS (2-3 weeks)

- Build upon your launch lesson by developing concepts, ideas, content, or vocabulary through activities in the follow-up lessons.
- Provide for small-group instruction, where needed.

Module 1.

How to Help Students Recognize the Importance of Reading in Their Lives

Prepared by:

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Fordham University

Adapted from "The School in the Real World," GATES Fourth Grade Extension Classes, 1982, Sec. II pp. 6-10.

MODULE NUMBER 1

THEME: How to help students recognize the importance of reading in their lives

OVERVIEW

This module on personalized reading is designed to be used over an extended period of time. The objective is not to teach the student to read every word but to read the important elements well enough to understand the message.

PERFORMANCE OBJECTIVE: Students will be able to:

Help the reader appreciate the importance of being able to read for employment, survival, and enjoyment. (It is most important for the teacher to convey to the students the significance of reading in his or her own life.)

DEVELOPMENT

A. Teacher Modeling

1. The teacher will bring in several items that he or she has used, such as:

   a) Patent medicine bottles with directions, or aspirin, cough medicine, application for burns.
   b) Washing and cleaning agents, such as Clorox, Fab, Mr. Clean.
   c) Food mixes, pudding, cakes.
   d) How-to directions, putting together a TV table, a child's toy.
   e) Articles and ads in newspapers and magazines providing information on health, merchandise, legal services, etc., that the teachor has used.
   f) The teacher will find any other materials that he or she has used and which required the reading of significant information.

2. The teacher will show the preceding items a) through d) and ask the students if they have seen any of these around the house. Let them identify the items.

   The teacher then selects critical information from each of the items a) through d) and reads it to the students. For example, using the information from the Clorox liquid bleach, teacher would read aloud the section "What Fabrics Can You Bleach?".

YOUR LAUNDRY NEEDS CLOROX BLEACH

For the broad range of laundry problems you encounter, no other type of additive used with your detergent can give a cleaner, brighter wash. And Clorox disinfects, too.

DIRECTIONS FOR USE

How Much Clorox Should You Use

To get the best cleaning results, you should use the proper amount of Clorox in the wash water. If too little is used, stubborn dirt and stains that detergent alone cannot remove may be left in and whites and colored fabrics may not stay as white and bright as possible.

The guidelines below should provide excellent cleaning results with any good soap or detergent. However, if you wash extremely heavily soiled or very large loads, you may want to add slightly more Clorox.

. Large top-loading automatic.....	1-1/2 cups
. Regular top-loading automat.....	1 cup
. Front-loading automatic.....	1/2 cup
. Heavily soiled laundry--increase amount above by ..	1/4 cup
. Hand laundry--2 gallons of sudsy water.....	1/8 cup

What Fabrics Can You Bleach?

Cotton, linen, synthetics, permanent press and most colored fabrics can be safely bleached. In fact, most garments that have "Do Not Bleach" care labels are actually bleach-safe by applying one drop of a test solution (1 tablespoon of Clorox with 1/4 cup of water) to a hidden part of the fabric. Be sure to check all colors including trim. Let stand 1 minute, then blot dry. If there is no color change, the article can be safely bleached. Do not use Clorox on silk, wool, mohair, leather, spandex or non-fast colors. Repeated use on flame-retardant fabrics made of 100% cotton may cause loss of flame retardancy.

How Should You Add Clorox to Your Washload?

Select the way to add Clorox that is easiest for you in the wash water before the laundry is put in, or diluted with a quart of water after the washer has begun agitating. For a washer with automatic bleach dispenser, follow the manufacturer's instructions.

What Special Laundry Problems Can Clorox Help Solve?

Diapers, baby clothes, and children's bed-covers can be cleaned by following the regular Clorox laundry instructions. Washing with Clorox will remove stains, eliminate most germs and tend to reduce diaper irritation. However, repeated use on flame-retardant sleepwear made of 100% cotton may cause loss of flame retardancy

Particularly tough laundry problems such as blood, berries, perspiration or other stubborn stains may require more than one washing with Clorox or soaking

for 5 minutes in a solution of 1/4 cup Clorox to a gallon of cool sudsy water prior to washing with Clorox. Write for a free Clorox "Guide to Cleaner Washes" chart or other information on laundry or house cleaning to The Clorox Company, P.P. Box 24305, Oakland, CA. 94623.

Caution

Clorox may be harmful if swollowed or may cause severe eye irritation if splashed in eyes. If swallowed, feed milk. If splashed in eyes, flood with water. Call physician. Skin irritant if contact with skin, wash off with water. Do not use Clorox with ammonia or products containing acids such as toilet bowl cleaners, rust removers or vinegar. To do so will release hazardous gases. Prolonged contact with metal may cause pitting or discoloration. Do not use this bottle for storage of any other liquid but Clorox. The Clorox Company, 1978 Oakland CA 94612. MADE IN U.S.A. EPA REG. NO. 5813-1.

Have students discuss why it was important for him or her to read this information. The teacher will have similar discussions about the other items, a-d, which he or she has brought to class.

3. In the selection of newspaper or magazine articles, indicate to students why the article was of particular importance to you and what difference it made to your life.

   Note: In order for such a modeling experience to be an effective learning experience for the students, the teacher must select articles that <u>really did make a difference</u>.

   For example: travel information, important information for the elderly, mechanical information about cars or appliances, health, and so on.

B. <u>Assignment</u>

1. After the earlier discussion, ask the students to take the next 2-3 days to think about items that are most important to them, and what printed materials the students must read that are connected with their important items.

2. Ask the students to bring in <u>any printed materials</u> connected with the items in B-1 that they would like to know <u>how to read</u>.

3. Allow the students to show and discuss what they brought and have them tell why they need to read the print.

C. <u>Learning to Read the Materials Brought In</u>

1. Look over the materials brought in by the students and classify the materials in terms of their similarity. For example, you may want to classify them:

a) by function (e.g., house-cleaning materials)
b) by reading demands (e.g., directions for use)
c) by content (e.g., car information).

2. The teacher may work with the whole class or with groups.

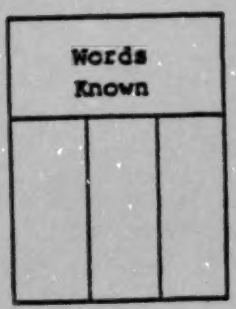
Where the materials are appropriate for all students to learn, in terms of interest and need, the teacher may work with the class as a whole.

You may work with student groups, having set them up according to the similarity of materials brought in (see C-1 above), in terms of the materials they themselves have brought in.

Session 1

a) Ask the students to find all the words they know in the materials they have brought in.

b) Lists these words on newsprint or chart paper.



Session 2

Before meeting with the students, go through the materials brought to school by the students to find the words that are most important to the message and likely to give the students the most difficulty.

1. Attempt to categorize the difficult words in terms of common meanings, phonetic elements, etc.

For example, under the section "What Fabrics Can You Bleach?", one category of unknown words might be those with the following common meanings:

Fabrics	Action Words
cotton	check
linen	apply
synthetics	blot
silk	
wool	
mohair	
leather	

These word groups can be entered on a chart.

2. Select the most critical sentences and place them on a chart.

   e.g., Do not use Clorox on silk, wool, mohair, leather, spandex, or non-fast colors.

   and/or Be sure to check all colors, including trim.

3. Teaching the new words.

   a. Decoding

   - Teach students appropriate decoding strategies, such as recognition of initial or final consonants, recognition of medial sounds, etc.

   - Relate unknown words to known words, such as milk - silk.

   - Help students to identify the number of parts in a word and aid them in decoding each of the parts.

   b. Vocabulary development

   - Relate the words to real word items. Bring in, or have students bring to class, samples of the different kinds of fabrics.

   - For action words, relate the action words to the sentence(s) in which they are found; then have the students demonstrate the appropriate action.

4. Reading the Sentences

   a) Beginning with the critical sentences on the chart, ask the students to identify those words that they know.

   b) Review the new words on the charts that they were previously taught. Ask them to find the new words in the sentence(s).

   c) Read the complete sentence(s) first. Asks the students to read it aloud. Allow each student to read the sentence(s) aloud.

   d) Discuss with students the meaning of each critical sentence. Point out the importance of particular words in the message. For example, note the importance for attending to the word "not" in the sentence "Do not use clorox on _____."

   e) After extensive teacher modeling with the message, as per (d) above, reinforce the learning by asking students to find the words that are most critical in the message(s) used in the modeling activities, e.g., "What word is most critical, most important, to know in 'Do not use Clorox _____'."

5. Cover all items brought in by the students by proceeding through all activities described above.

D. Follow-Up

Both you and the students will bring in items similar to the ones you have read together. Follow the activities described above removing some of the teacher modeling and increasing the demands of the students' independent decoding of new words and comprehension of significant elements of the message.

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Module 2.
Myself! For Students Only!

Prepared by:

Olive R. Francks
Communication Arts Unit

Adapted from "The School in the Real World," GATES Fourth Grade Extension Classes, 1982, Sec. V, pp. 52-58.

MODULE NUMBER 2

THEME: How to help students learn more about themselves and their families.

OVERVIEW

In a three-part project students investigate and write about themselves and their families.

PERFORMANCE OBJECTIVES Students will be able to:

1. read the poem "Me" and memorize all or part of it.
2. write a story, song, or poem about themselves.
3. research and list family traditions.
4. select key events in their lives and prepare a timeline depicting those events.

MATERIALS "Myself: For Students Only!"

DEVELOPMENT

A. 1. Distribute the handout "Myself: For Students Only!" Have students look at the poem "Me" in Part I. Read the poem aloud while students read along. Then read just the first paragraph and have students discuss what it means.

2. Tell students to read along as you read the rest of the poem aloud. Have students listen for the words the poet uses to describe himself. Discuss the poet's description of himself. Based on the poem, ask what picture the poet might draw if he were drawing a portrait of himself.

3. Tell students that because we are all different, we would each draw different pictures and write different poems of ourselves.

4. Review the directions for Part I with students before they begin working independently.

B. 1. Ask students to brainstorm examples of American traditions (e.g., eating turkey for Thanksgiving, summer vacations for school children, fireworks on the Fourth of July).

2. Tell students that families have traditions, too - gift-giving, parties, and celebrating holidays, for example.

3. Have students look at Part II of the worksheet. Tell students they are going to collect the traditions of their own families. Read the chart. Ask students how they can learn more about their family's traditions (interview, personal memories).

4. Review the directions for the activity with students before they begin working independently.

C. 1. Put a simple timeline on the board and ask students what it shows.

2. Tell students they will be making a timeline of their own lives and distribute Part III of the handout.

3. Review the directions and have students discuss events they might include in their timeline before they begin working independently.

PROJECT

"Myself, My School, My Community

This is Project # 1 for this year. It is all about you--you and your life, your family, friends, and things which matter to you.

There are five parts to this project. You may work on it by yourself, or with other class members who can share with you their ideas and suggestions.

When this unit has been completed, you will be invited to share your project activities with everyone else in the class. There will be a time for sharing and talking about what you did and what you learned about others in this class (including the teacher) and of course, yourself.

Part 1. Be able to read the poem by Walter de la Mare and memorize all or part of it. Display your self-portrait (along with your Personal Mural which is part of this unit) and be able to say a few words to introduce yourself, the artist and poet in this unit.

Part 2. Dig down deep into your family traditions and be able to list some of the most important. Compare your traditions with your teacher's and your classmates'.

Part 3. Be able to set up your family map to show where you and they have travelled and lived.

Part 4. Be able to construct a Personal Time Line.

Part 5. Be able to select and discuss an artifact which has meaning to you.

Part 1.

ME

by Walter de la Mare

As long as I live
I shall always be
Myself - and no other
Just me.

Like a tree
An aspen, a thorn
or a cypress forlorn

Like a flower,
For its hour
A primrose, a pink,
or a violet-sunned by the sun
And with dewdrops wet.

Always just me.

Draw a portrait of yourself, using a pencil. After you are satisfied with this, go over the portrait in ink.

Now, read Walter de la Mare's poem. How does it make you feel about yourself? Are you truly "your own person"? Do you feel you understand what makes you sad, angry, joyful, peaceful, comfortable, scared, and just okay?

Put down some words to describe yourself, as the poet did. Your story or song or poem can be simple and to the point, if you wish.

Now, write this story or song or poem on your portrait so that the picture and the words together describe you.

Part 2.

My Family's Traditions

Collect your traditions. First, try to think of these from your memory of your childhood. How does your family celebrate birthdays? What do they do, or do they ignore these? What kinds of gifts, cards, parties have you shared with your family? Now that your memories are awakened, jot down what you have recalled.

How We Celebrate a Birthday	
My birthday (from age one on...)	
My mother's or father's	
My relatives'	
My brother's or sister's	
My grandparents'	
Our close friends', etc.	

Begin to collect information from people who know you about certain customs or traditions in your family.

What special holidays does your family celebrate?
What holiday foods are there?
Who buys these, prepares them, serves them?
Who does the chores (setting the table, washing the dishes, etc.)?
Where do you celebrate special holidays?
Who shares them with your family and you?
When you were born, who gave you your name?
What "rules" are there for giving a name to a baby in your family?
Does your family go on a picnic in the summer?
Or, if you go with a friend's family, tell about that.
Where do they go? Who is invited? What do they bring for food?
How do they get there?
Does your family ever go on a picnic or party with a big group of people?
Who gets to go?

Begin to compile family traditions by asking your parents or relatives, grandparents, friends:

"What did you do about _____ when you were my age?" (about school, going to camp, vacations, holidays, chores, etc.)

"Why is this dish (or chair, or picture, or locket) so important in our family?

Use a notepad and a tape recorder for the answers.

Part 3.

<u>My Family Map of the World</u>

Where did you live during your lifetime? Did you always live in this community? Find out about the streets or cities or countries you may have lived in since you were born. List these chronologically (in order from when you were born).

Where did your family live (parents, grandparents) before you were born? Before they were married? Take a map of the United States, or the world (depending upon where they lived). Mark each city and each country where your family once lived. Use one color for this generation (yours); another color for parents; still another for grandparents.

Can you describe these places and give the approximate years when your family members lived there? Prepare a short talk (two minutes only). Trace the route which your family took as they moved to and fro on the face of the earth.

Finally, show where all your relatives are <u>now</u> living.

Remember: You are the guide to your family's map. Be able to help others understand the many places your family has lived over the last 50 or more years.

Part 4.

A Personal Time Line

You will reconstruct your life, showing the events which seemed most important to you. When you have finished this assignment, ask others (your parents, relatives, old friends of the family) what they remember about your life. Then, sit down and talk about these events.

Use a long piece of paper (adding paper held horizontally, or several pieces of writing paper taped together. Divide the paper into as many years (or birthdays) as you have spent on earth. Do not crowd the time line, but leave room for the remembrances. Start with when you were one year old and progress to today.

Some of the events which could have happened to you:

Your birthday
Your best toys
When you started school (Do you remember your teachers' names? Try to.)
The first book you could read
The time you learned to skate, to ride a bike, to whistle, to swim, to dance
A train, plane, or car ride
The year your voice changed, or you grew really fast
When, where, how you met your best friend
The first movie, ball game, concert, theater, you ever attended
When your brother(s) or sister(s) were born, or when a cousin was born
The time you were chosen for something really nice

SOURCE: Adapted from David Weitzman, My Backyard History (Boston: Little, Brown, and Co., 1975), pp. 18-19.

Module 3.

How to Read and Enjoy a Newspaper

Prepared by:

C. Raseh Nagi
Naomi Friedland
Rosalyn Gleimer
Mildred Kramer

Project PRIDE
CSD 22

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MODULE NUMBER 3

THEME: How to read and enjoy a newspaper.

How to Use This Module

This module offers a structured approach to teaching the organization and varied content of a daily newspaper. This is done through brainstorming; a structured overview of the parts of a newspaper; use of an index to locate certain columns or sections; a beginning use of the Harvard outline format in using a meaningful context; local, national, international news articles as a means of determining main idea; use of the 4 Ws and 1 H for analyzing a news event.

The performance objectives are divided into 3 types: Reading Skill Objectives; Study Skill Objectives; and Newspaper Objectives.

The material for reading is expository, in familiar context of the daily newspaper.

Because one lesson leads into another, you should review the previous learnings upon initiating the next lesson.

Time sequence for the module: 4 weeks.

PERFORMANCE OBJECTIVES

1. Reading Skill Objectives: Students will be able to:

   a. classify and organize information.
   b. use the question words, "who, what, when, where, why and how" to facilitate the comprehension of a written passage on literal and interpretative levels.
   c. identify the main idea and supporting details of a written passage.

2. Study Skill Objectives: Students will be able to:

   a. skim and scan for information.
   b. develop an outline.
   c. diagram to organize information.

3. Newspaper Objectives: Students will be able to:

   a. identify the various sections of a newspaper and their purposes, e.g., current events, editorials, classified ads, advertisements, entertainment, sports, etc.
   b. use pictures and headlines in a newspaper to interpret information.
   c. select and assess a newspaper article.

MATERIALS USED

A set of any available newspapers.

SPECIALIZED VOCABULARY

Introduce vocabulary through meaningful context:

article	national	editorial
headline	international	schedules
column	classified	reviews
local	advertisements	statistics

(additional vocabulary appropriate to selected articles)

LESSON NO. 1

DEVELOPMENT

1. Ask the following questions to initiate discussion:

   a) Can you think of some important and exciting events that took place in the world this year? Elicit responses such as, the flight of the Challenger, the first woman astronaut in space, the eruption of the Hawaiian volcano, the World Series winner, fighting in the trouble spots of the world, etc.

   b) How are we informed about these kinds of events? Elicit responses such as television and radio news reports, newspapers, magazines.

   c) From which source can we get the most up-to-date and complete news information? Elicit "newspaper" and discuss reasons.

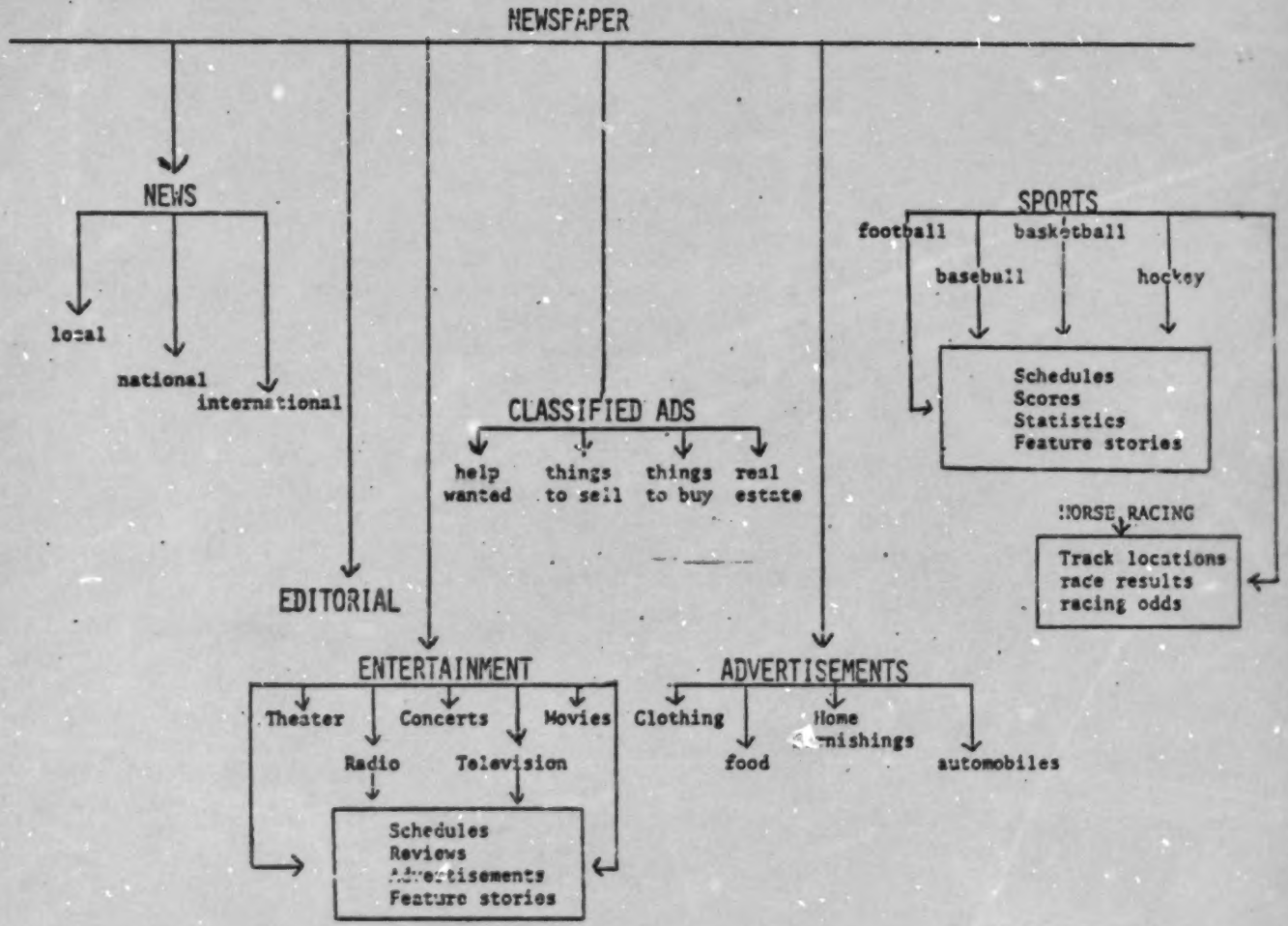
2. Brainstorm with students about the kinds of information that can be found in the newspaper.

   a) List responses on chalkboard.

   b) Use the responses to create a structured overview. As the students acquire additional knowledge, the structured overview may be expanded.

3. Keep the overview on a chart or special place on the chalkboard.

NEWSPAPER CHART GOES HERE



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LESSON NO. 2

DEVELOPMENT

1. Distribute newspaper. (Children may be paired or placed in small groups depending upon the number of newspapers.)

2. Instruct students to look at the front page.

   - Name and date of newspaper
   - Headlines
   - Pictures and captions

3. Have students examine index, noting the topics, the order and page numbers.

4. Have students skim the entire paper in terms of structured overview, using the questions below as a guide for discussion. In which section would we find:

   . an after-school job?
   . the theater where "The Return of the Jedi" is being shown?
   . the latest baseball scores?
   . the opinions of the editors?
   . where to buy a new 1984 Datsun 280Z?
   . if Lucy is still running away from Charlie Brown?
   . what the stars hold in store for us today?
   . the latest market prices for General Motors stock?

LESSON NO. 3

DEVELOPMENT

Develop an outline with the class using the Harvard Outline format. Utilize the structured overview as a basis. See sample below.

THE NEWSPAPER

1. News Stories

   a) Local news
   b) National News
   c) International News

2. Entertainment

   a) Television and radio
      1 - Time schedules
      2 - Advertisements
      3 - Reviews
      4 - Feature stories

b) Movies, Theater, Musical Events
   1 - Time schedules
   2 - Feature stories
   3 - Advertisements
   4 - Reviews

3. Classified Ads

   a) Help wanted
   b) Things to buy and sell
   c) Real estate

4. Advertisement

   a) Clothing
   b) Food
   c) Home furnishings
   d) Automobiles

5. Sports

   a) Baseball, Football, Basketball, Hockey
      1 - Scores
      2 - Schedules
      3 - Feature stories
      4 - Statistics

   b) Horse Racing
      1 - Track locations
      2 - Race results
      3 - Racing odds

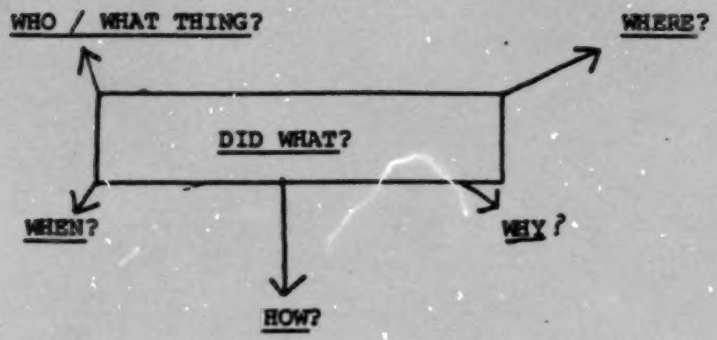
LESSON NO. 4

DEVELOPMENT

1. Distinguish among the three important news categories - local, national and international.

   Local - news events occuring within our city and state.
   National - news events occuring within the United States.
   International - news events occuring outside the United States.

2. Tell students to pretend they are reporters. Elicit from them the kinds of questions they would ask to gather information for a news article. Guide them to the question words who?, did what?, where?, when?, why?, how? As students respond, draw a semantic map indicating the relationship of the question words.



3. Have students select 3 newspaper articles describing an international, national and local news event. For each article, have them read the headline and skim the first few paragraphs to determine the main idea. Using the question words, have them scan the article to find the supporting details. Elicit responses to complete the diagrams. The following three articles demonstrate the technique of diagraming a new article, using the semantic map format.

ARTICLE A: INTERNATIONAL NEWS

S. Korean families find lost loved ones via TV

Special for USA TODAY

SEOUL, South Korea — TV studios here are jammed, and thousands of Koreans are riveted to TV sets, captivated by a program seeking to reunite 10 million families separated during the Korean War.

The live, emotion-filled broadcast already has joined 1,100 families as, one-by-one, more than 46,000 people have appeared on the screen with signs bearing names of long-missing loved ones.

Huh Kyong-Hwa, 52, was watching in Taejon, 85 miles south of here, when her brother, Huh Wun-bong, 57, appeared on the screen.

"You stay put in the studio," she begged him via a hastily arranged two-way video link. "Don't go away. Stay right there." Two hours later, hugging and weeping, they looked at each other for the first time in 33 years.

"I told you I was thirsty and going to find some water," she said, recalling the last time she had seen her brother when their family was fleeing North Korean armies who invaded the south on June 25, 1950. "When I came back from a well, you were nowhere."

The woman's teen-age son, seeing his uncle for the first time, made a deep bow.

Originally designed as a two-hour feature marking the 33rd anniversary of the Korean War, the show has been so popular that the state-run KBS-TV network has canceled regular programs to keep it on the air.

People come to KBS studios with posters showing names and ages of missing relatives.

USA TODAY 7/83

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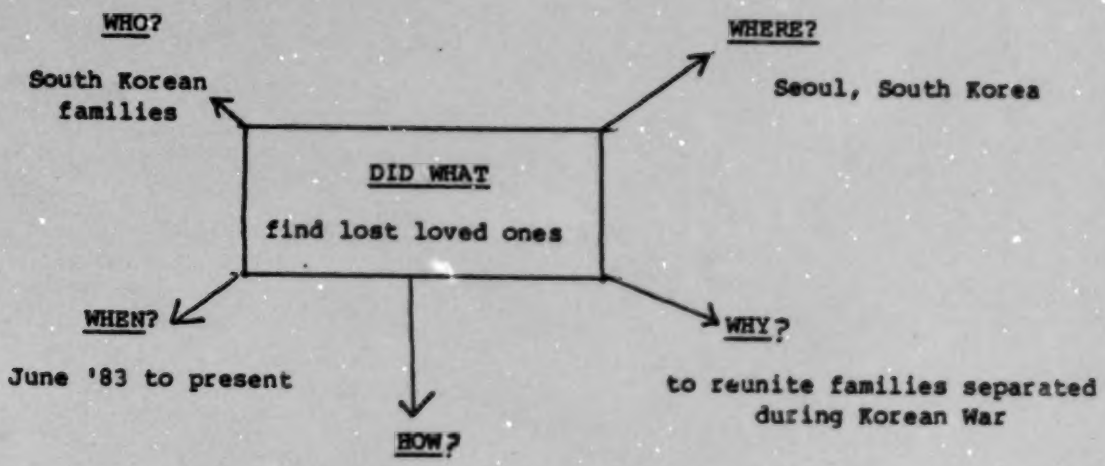
People come to KBS studios with posters showing names and ages of missing relatives.

U.S.A. Today, 7/83



ARTICLE B:

NATIONAL NEWS

USA's first-half car sales up 14%

By Wayne Beissert
USA TODAY

USA automakers posted a 14 percent gain in sales in 1983's first half and the best may be yet to come.

"The recovery is definitely under way and the recent tax cut, favorable economic indicators and discount financing programs should keep sales momentum going through the summer," said General Motors Corp. Vice President Robert D. Lund.

Domestic sales of USA-made cars totaled 3.3 million through June, compared with 2.9 million in the first half of 1982.

"The sales figures may understate the true demand. Many people want big cars," which aren't in adequate supply yet, said analyst Harvey. Heinbach of Merrill Lynch & Co.

Domestic sales of USA-made cars could hit 6.7 million this year, up 17 percent from 1982's 21-year low of 5.7 million, said Bernice Baker of the Motor Vehicle Manufacturers Association.

In the first half, American Motors Corp. led the way with a whopping 120 percent gain to 101,120 cars sold. Spokesman John McCandless attributed the jump to the success of the Renault Alliance which accounted for 70 percent of AMC's sales in June.

Chrysler Corp. rang up a 24 percent gain; General Motors, 10.2 percent, and Ford Motor Co., 9.3 percent. Only Volkswagen of America Inc.'s Rabbit slid backward, by 7.8 percent, in sales.

Sales are up, but how much money the automakers will make is another question.

Ford won't say how many cars it must sell to break even, but it lost $200 million while selling 1 million cars worldwide in last year's fourth quarter and made $272 million on sales of 1.14 million in this year's first quarter. Second-quarter sales are estimated at 1.3 million.

USA TODAY 7/83

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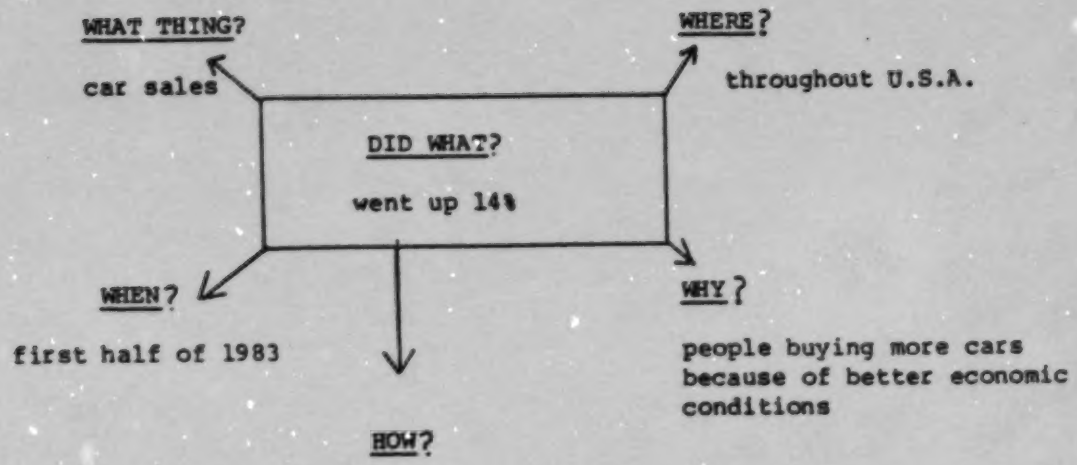
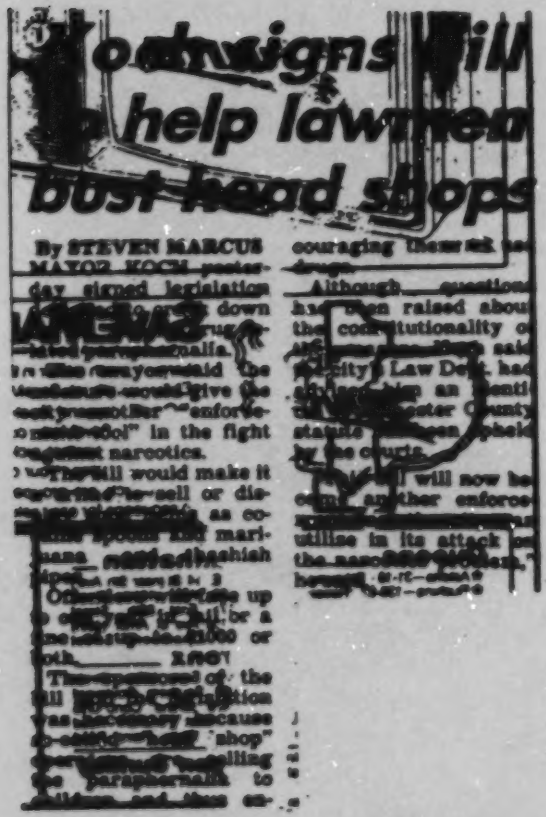


ARTICLE C

LOCAL NEWS



help lawmen

bust head shops

By STEVEN MARCUS

MAYOR KOCH yesterday signed legislation

down

"enforcement tool" in the fight against narcotics.

The bill would make it

as co-

marijuana

hashish

up

or a

or both.

The sponsor of the bill

"shop"

selling

paraphernalia to

encouraging them

drugs.

Although questions

been raised about

the constitutionality of

said

City's Law Dept. had

an identi-

Westchester County

statute

by the courts.

will now be

another enforce-

utility in its attack on

the

New York Post 7/23

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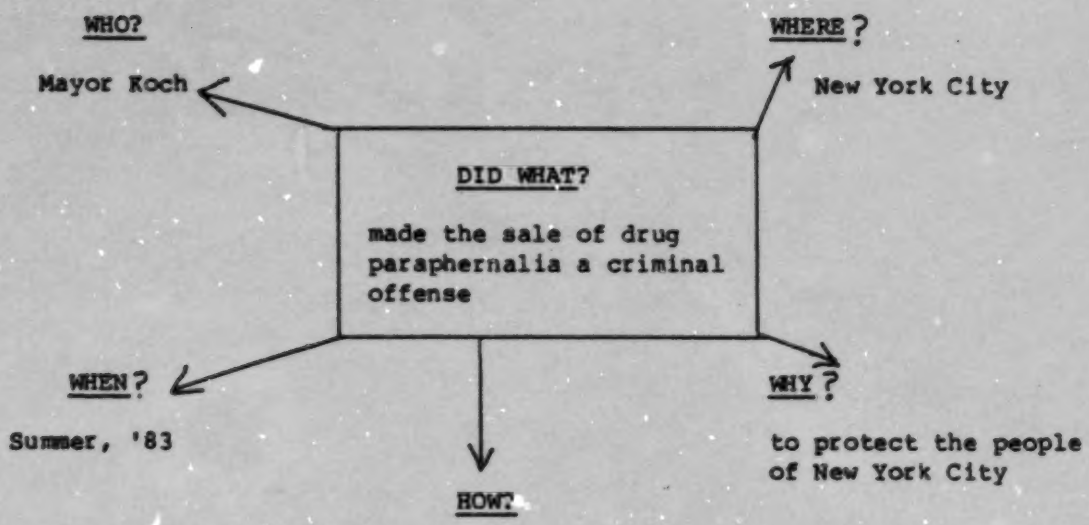

FOLLOW-UP ACTIVITIES

These activities may involve whole class, small groups or individual students.

1. Reinforcing the main idea and details -

   a) Select newspaper articles of interest and remove headlines. After reading and discussing article, students compose original headlines. Show comparison with actual headlines.

   b) Select newspaper headlines of interest. Using the question words as a guide, students will create a news story.

   c) Provide students with provocative headlines relating to their real life experiences. Students will make a diagram creating the answers to the questions and write a short article based on the information.

      Suggested Headlines

      Principal Sets New Rules
      Lost - 1 Hamster; 1 Snake
      A New Policy Set: Gum Chewing and No Homework Allowed
      Burger King Hits School Cafeteria
      Boy Received Reward - a Puppy
      Kid Power - Children Demand Their Rights
      Dream Comes True for Youth
      General Hospital Cast Visits School

2. Reporting the news

a) Students role-play an interview situation to familiarize themselves with the questioning procedure. Students will then interview classmates, school personnel, community leaders and workers.

b) Students report on school events, e.g., assembly presentations, class trips, school sports, dance festival, etc.

c) Students review movies, and television programs.

3. Writing Special Features

a) Students create original comic strips.

b) Students cut out advertisements and classify according to topic, e.g., clothing, food, movies, trips, cars, home furnishings, etc. Further classification may be made within each topic. Teacher points out descriptive vocabulary and format used to promote sales. Using this as a basis, students will write their own advertisements for real and imaginary products.

c) Students write letters to the editor. The following questions may be presented to the class to help in developing critical thinking:

What do you like about the newspaper?
Why are sports stars paid such high salaries?
Why are there so few good G movies?
How can school vandalism be stopped?

Module 4.

How to Teach the Novel as Narrative Text

Prepared by:

Carmen Farina
P.S. 29, CSD15
Brooklyn

MODULE NUMBER 4

THEME: How to Teach the Novel as Narrative Text

How to Use this Module:

The novel, Nickels and Dimes by Nina Brown Baker is a true story about one of America's great storeowners, Frank Woolworth. The material can be adapted and used within Grade 5 social studies curriculum, as well as its own value for narrative reading.

Each lesson in this module provides a series of steps to develop reading skills. Examples are given from the text, with accompanying activities. The general pattern of steps for this module is:

1. Introducing the new vocabulary.

2. Communication Activities.

3. Comprehension Practice including skills such as multiple word meanings and inference.

4. Writing Activities.

In teaching reading to students, particularly remedial students, we tend to stress the reading skills. We take apart a basal reader story or a paragraph from a test manual until it literally becomes a multitude of different parts--not a cohesive whole.

Recent research has shown that one important way to improve reading is to have students read whole books such as novels. Reading for pleasure, for the excitement of what happens next is what the fluent reader does. Why not have our GATES students do the same?

Time Sequence for the module: 4 weeks.

In using the novel as core curriculum and in place of the basic reader we are building real life reading habits which hopefully will be lasting.

In this case the novel becomes the basis for many language arts skills in the classroom and includes music, art and social studies.

It is important that the novel chosen be one of ideas not facts and should preferably relate to the social studies being taught.

PERFORMANCE OBJECTIVES: Students will be able to:

1. use the novel as a reader to further their reading skills especially in vocabulary development, comprehension and oral communication.

2. show an increased interest in reading as demonstrated by their desire to continue reading novels and longer, and more involved textual materials.

3. demonstrate a greater knowledge of specific information in American history as it relates to a particular time in history.

4. effectively express their own desires, ambitions and career goals such as Frank Woolworth's.

MATERIALS

Copies of the book, Nickels and Dimes by Nina Brown Baker, Scholastic Books, 1954, one for each student

INTRODUCING THE BOOK TO STUDENTS

1. Before presenting the book to the class, set up a bulletin board area for special vocabulary words and sequence information about Frank Woolworth, and other events. Add to the dateline throughout this module as they go along-- places, artists, and musicians that belong to the period.

2. After the book is introduced, have students take turns reading paragraphs, taking your own turn (particularly exciting parts, ones that require certain emphasis or especially difficult sections).

3. Close the book at a crucial point in the story--not necessarily at the end of the chapter. This procedure is similar to a TV series which ends the show at a point which makes you want to tune in again the following week. Students need to know that books have some type of drama.

Woolworth Era Date Line

1850
- Woolworth is born (1852)

1860

1870
- Woolworth gets first store job (1871)
- Woolworth get married (1876)

1880
- Woolworth opens first 5¢ & 10¢ store (1879) It fails.
- Woolworth opens second 5¢ & 10¢ store (1879) It succeeds.
- Woolworth owns five stores (1885)

1890
- Woolworth goes to Europe to buy goods (1890)

1900
- Woolworth has 120 stores (1905)
- Woolworth opens store in England (1909)

1910
- "Cathedral of Commerce" is lit up Biggest skyscraper (1913)

1919
- Woolworth dies. (1919)

1920

Civil War (1861-65)

Period of Immigration WWI 1914-1917

Stephen Foster composes (1846-1864)

Winslow Homer paints (1836-1910)

Henry Ford invents Model-T Ford (1896)

Theodore Roosevelt becomes President (1901)

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Procedure for Developing Skills Lessons

1. Introducing the New Vocabulary

Introduce the new vocabulary to be learned from each chapter. Select words which can be acted out or put into descriptive and distinctive sentences. (ex. for this task, "relevant" is not a good word; "chore" is a good word.)

Vocabulary words are then written on chalkboard and copied into a section of the students' notebooks labelled: COLLEGE LEVEL WORK

Keep a bulletin board where the new words are posted daily. Keep reviewing words on the list.

Students can be asked to do several things with the new vocabulary, to reinforce the words in context.

a. CHARADES--act out the words--have classmates guess which word is being acted out.

b. Fill-in sentences.

c. Matching words to meaning activity.

2. Communication

a) Oral
Ask students questions that cannot be answered "yes" or "no." Invite responses from the class based on their personal experiences. Invite class dialogue and discussion.

b) Writing
1. Select a direct quotation from the chapter being read and have the students discuss the meaning of this quotation in their own words. Try to have them relate it to their own lives and experiences. Encourage them to memorize certain lines and use them in their writing.

2. Ask students to write simple reactions to these quotations. The writing process should be emphasized with students having an opportunity to keep changing (revising) their original stories or statements by adding onto the piece or making other changes for clarity's sake.

3. Keep a list on the vocabulary bulletin board of quotations which are being discussed in class.

4. Towards end of book, have students try to pick the quotations they feel are most important or most pertinent to them.

3. Comprehension

Ask questions after each reading to see if students are catching on to the main emphasis of the story. We are not delving for minute details.

The questions are written on the chalkboard and students are asked to read them aloud and then complete sentences. They can also be asked to pick from multiple choice questions and to answer questions orally. It would be good to do a mixture of all three of these activities.

a. Multiple Meaning

Pick a word from the chapter being read at this time which has more than one meaning. Encourage students to look for their own words as they go along.

b. Inference

Ask a question from the chapter being read that is not clearly stated but merely implied. Accept any answer that can be backed by a solid opinion. If you are not certain that the student comprehends, ask him or her to explain briefly.

SKILLS LESSONS:

As you teach skills lessons one to three, use the procedure outlined above.

Lesson 1:

1. Chapter One of Nickels and Dimes

New Vocabulary

chore
mortgage
sour
scamper
merchandise

Specialized words to add to the "flavor" of the times:

Prince Albert coat
card (of wood)
waists (shirts gathered by drawstring)
pung (rough farm cart)
hot bricks (to keep warm)

2. Oral Communication (questions to be asked and answered orally to test Comprehension

   a. Were five pennies a lot of money in those days? How do you know that?

   b. What would five pennies buy today?

   c. What promise did Frank make to himself after he was embarrassed shopping for his mother?

   Oral Communication (questions to be asked and answered orally to stimulate discussion and verbal exchange)

   Direct Quotation

   "A customer is rich or poor. And he ought to be treated nice."

   Ask students to react to this statement. What stores do you avoid? Why?

   Have you ever had an unpleasant experience in a store because you were a child? Explain. What should a storekeeper say or do to make the customer feel well-treated?

3. Comprehension Questions (fill-ins)

   a. Charlie was Frank Woolworth's younger _____.

   b. The _____ people shopped at Augsbury and Moore's Corner Store.

   c. Frank and Charlie had five copper _____ to spend.

   d. The boys wanted to buy a present for mother's _____.

   e. The sale goods were _____ price.

   Comprehension Questions (multiple choice)

   a. The Woolworth family lived (in a city, on a farm, in a mansion).

   b. Frank's father went to town to sell (wood, horses, cotton).

c. Frank and Charlie went shopping for a present for (father, uncle, mother).

d. Frank's (father, uncle, mother) gave them pennies to spend.

e. The boys bought their mother (a shawl, pens, a bracelet).

4. Multiple Meaning

suit - an article of clothing?

"suit us fine" to fit us exactly right.

5. Inference

Do you think the sales clerk that waited on the Woolworth brothers was rich or poor? Explain why?

6. Writing

Have students complete this sentence "If I ever have a store of my own _____." Write a story about the type of store, articles to be sold, which you would like to have. Give reasons.

Lesson 2

Chapter Two

1. New Vocabulary:
   bargain
   certificate
   rebuff
   veteran
   meditate

   Specialized words
   little red schoolhouse
   free public education

2. Oral Communication (questions to be asked and answered orally to test comprehension)

   a. What was school like in the 1860's?
   b. How did most parents feel about school in the 1860's?
   c. What was the life of a teacher like in the 1860's

   Oral Communication (Questions to be asked and/answered orally to stimulate discussion and verbal exchange).

   Direction Quotation

   "A girl needed to know even less"

   Do you think this is still true? Is it more important to educate boys than girls? Why was this thought to be true in the 1860's?

3. Comprehension Questions (fill-ins)

   a. Miss Emma Penniman was Frank's _____.

   b. Everyone left school by the age of _____.

   c. Miss Penniman taught about the war of _____.

   4. Frank Woolworth admired _____ because he had been a poor boy who got what he wanted.

   5. Everyone in Woolworth's family had been _____.

Comprehension Questions (multiple choice)

   a. Napoleon Bonaparte was (President of the United States, Emperor of France, Minister of England)

b. Mr. Woolworth grew (potatoes, corn, cotton) on his rocky soil.

c. The teacher in a small town was paid a (low, high, adequate) salary.

d. A teacher did not have to teach (arithmetic, singing, spelling).

e. Emma Penniman believed anyone who (sings, acts, reads) would be a success in life.

4. Multiple Meaning

shock something that surprises
"shock of flaming red hair"

5. Inference

What made Emma Penniman a great teacher?

6. Writing

"If a student wanted to learn, if a teacher knew how to teach, the results could be amazingly good"

Have children discuss teachers who have taught them something they recall - anything.

Ask students to write about one learning episode they can remember clearly (what, how, why).

Lesson 3

Chapter Three

1. New Vocabulary

   scarce
   stammer
   detest
   poverty
   vacant

   Specialized words
   Depression (prices were high - money scarce) few jobs
   depression

2. Oral Communication (Questions to be asked and answered orally to test comprehension)

   a. What did Frank think he needed to learn before he could find a job?

   b. What was Uncle Albon's offer to Frank Woolworth?

   Oral Communication (Questions to be asked and answered orally to stimulate discussion and verbal exchange)

   Frank's mother always took his side in arguments against his father and uncle when discussing the storekeeping job. When has one of your parents taken your side against another adult or sibling?

3. Comprehension Questions (fill-in)

   a. Frank's _____ tried to help him study for storekeeping.
   b. Frank got his Certificate of Proficiency after _____ weeks.
   c. Frank's favorite color was _____.
   d. All storekeepers wanted Frank to have _____ before they would give him a job.
   e. Frank was always _____ when he was young.

Comprehension Questions (multiple-choice)

   a. Bookkeeping lessons cost 50 (cents, dollars) a lesson.
   b. People were finding it (hard, easy) to find jobs.
   c. Mr. McNeil gave Frank a job for (low wages, high wages, no wages).
   d. Uncle Albon offered Frank (a store job, a farm job, money).
   e. Frank's best subject in school was (arithmetic, spelling, geography).

4. Multiple Meanings
   spare (thin; undecorated;)
   "Spare time" (to "spare" a moment; to "spare" a dime - really refers to giving and sharing)

5. Writing

"They can always make a place for you if he likes your looks."

Talk about this idea with a partner, then write about what this means to you. Have you ever chosen someone as a friend because you liked his/her looks?

Extension Lessons

The following lessons can be used to help extend student's appreciation of poetry, art and music as an outgrowth of their reading of the novel.

Poetry Lesson

Poetry should be read to students so that they can experience lyrical sound and meaning. It is like hearing a song. After repeated readings students should be invited to join in. After the teacher has introduced and read a poem several times, the students should be encouraged to memorize it. Memorizing is not only an exercise in discipline, but will also give students a feeling for words and phrases. It is also a tangible and enjoyable accomplishment.

Finally, it encourages interpretation and analysis which makes for greater understanding (and is also part of every reading test).

The two poems which follow have been chosen for their relevance to the novel and because they're easily mastered. If a teacher wishes to try longer poems, "O Captain My Captain" by Walt Whitman (Civil War period) and "The New Colossus" by Emma Lazarus (Immigration period) are recommended.

1) "Skyscrapers" - Rachel Field

Do skyscrapers ever grow tired
Of holding themselves up high?
Do they ever shiver on frosty nights
With their tops against the sky?
Do they feel lonely sometimes
Because they have grown so tall?
Do they ever wish they could lie right down?
And never get up at all?

Teacher's Note

When Frank Woolworth commissioned the building of the Woolworth building, he envisioned it as a perpetual advertisement. People would look at the "Cathedral of Commerce" (discuss this term) and be constantly reminded of his stores.

The Woolworth building was the tallest skyscraper of its day and it was pictured on postcards, magazines, and overseas newspapers.

Today it is still distinguishable in the New York City skyline and the old Woolworth offices are open for visitors.

STRATEGIES

Teaching Notes:

A. Myself

1. Oral Communication: Encourage students to discuss their feelings about other inanimate objects, such as: school desks, sports stadiums, bridges, etc.

   Have students use vocabulary words that would be indicative of these objects.

2. Written Communication: Discuss with students the fact that one man built a memorial and developed an advertisement for himself and his business. If we wanted to advertise ourselves how would we chose to do so?

   Can we design or write about our memorial? Begin by modeling:

   What would be my memorial?
   Why would I pick that?
   What would it look like?
   Where would it be located?
   What reaction would other people have to this memorial?

3. Have the class pick a collective title and write a class poem in question form regarding their feelings toward an inanimate object?

   Poem Pattern is: four questions (two lines per question)
   Rhyme Pattern is: first two questions rhyme; last two questions rhyme

   If students are successful have them write their own poems (in pairs or alone).

   Encourage students to find patterns in other short poems.

B. Famous Men

"A Nation's Strength"
Ralph Waldo Emerson

Not gold, but only man can make
  A people great and strong;
Then who, for truth and honor's sake,
  Stand fast and suffer long.

Brave men who work while others sleep,
  Who dare while others fly -
They build a nation's pillar deep
  And lift them to the sky.

Teacher's note:

There were many men and women who brought America to the forefront of progress in the 20 Century. Emerson stresses that men create a nation, other than material, possessions.

Teaching Notes:

1. Have students compare Woolworth to the anonymous "men" in this poem. How does he fit this mold?

2. How does he differ? How did he change or contribute to the special growth of America during the turn of the century?

   Discuss other famous men who were "standing fast" at this time:
   Theodore Roosevelt (politics)
   Andrew Carnegie (railroads)
   John D. Rockefeller (oil)
   Samuel Gompers (unions)

3. How did these men differ from Woolworth? How do they fit the mold of the poem?

4. Is success always based on truth and honesty?

5. Is progress of a technical nature always for the best of a nation? Where, if ever, is it harmful? (Railroads vs. prairie land; nuclear power vs. environment).

6. Why does Emerson use the phrase man and men? Why not people?

7. In Woolworth's life, who were the truly important people, - Emma Penniman (teacher), Mrs. Woolworth (his mother), Adelia Coons (sales clerk), and Jennie (his wife)? Why weren't these people written about? All women.

8. Do you feel women are treated differently today? How?

9. Do you think that most important men of that era were influenced and helped by some woman? Give an example.

10. Are women today influenced and helped by men? Give an example.

MODEL CONTENT LESSONS

1. Art Lesson as Model

Present the art lesson from the viewpoint of the artist being studied. The artist is introduced as a person who lived in a certain time period or, who is still living today. The teacher explains how the artist was influenced by the events taking place around him/her. The artist then becomes a real presence. Always reveal some personal information. (a "gossipy" item)

a. Display for the class - slides, prints, photographs, book plates of different printings done by the artist. (These are always available in museum bookstores.) Ask the students to respond to what they observe:

   1. What is the central theme/topic this artist paints?
   2. What are the predominant colors used by this artist?
   3. What are some techniques or expressions that appear in most of this artist's work?

b. Have students try to identify a painting done by this artist from several prints shown by the teacher. (only one is by the artist being studied). Paintings should be sufficiently varied in style and period (e.g. Impressionist, Modern, Abstract, representative)

When the students seem able to identify the artist, have them write a short descriptive paragraph about him/her in their journal:

ARTIST, (Date of Birth & Death), Birthplace, events in history taking place at this time. Theme prevalent in his/her art. Distinguishing characteristics (colors, style, type of art) "Gossipy" item.

SAMPLE JOURNAL NOTES

Winslow Homer, (1836-1910), American.
Painter of Civil War scenes. Battle scenes, New England country scenes, and water scenes (later in his life time). Very realistic, uses oranges, green, browns. Hated strangers and often posed as a beachcomber or servant to avoid art dealers and collectors.

After writing this material, students can be asked to sketch or paint a picture reflecting the artist's style and topic. This is not to be a copy or reproduction of the artist's work but a "catching of the spirit" and theme.

Winslow Homer: Biographical Notes

He was first known as an illustrator of magazines. He painted scenes of the battlefields of the Civil War. These are still being used today by historians. he became famous for his watercolors of New England country scenes (e.g. children playing, etc.).

In the later years of his life, he lived in Maine, painting water (sea) scenes exclusively. He liked to paint waves dashing violently against the rocks, but never calm water.

Example of a "Gossipy" item:

Homer grew old and eccentric. He hated people who were strange to him, and ran away from them. He pretended to be a servant or a beachcomber. His relatives had a secret code when they came to visit.

He became a world-famous painter who only talked and visited with his nearest neighbors and never spent the thousands of dollars he earned as a painter.

2. Music Lesson as Model

Present the music lesson in the same manner as the art lesson.

Introduce the musician as a person who is still alive or lived in a certain time period. Explains how he/she was influenced by the events taking place around him/her.

Always reveal some personal information (a "gossipy" item).

a. Play a song composed by the musician. Ask students to respond to:

   1. Beat, rhythm, instruments.
   2. What mood the composer is trying to convey.
   3. What areas or (region) this music brings to mind.
   4. Picture a scene that this music might be depicting.

b. Then have students listen to other music by the same composer and try to find common features (instruments, topics, beat, etc.).

c. Play music by another composer to truly encourage good listening. The contrasting music picked should clearly differ in style, mood, sound from the first composer. The students may want to play several compositions by different composers and try to identify the one being studied.

d. If there is a story line or program e.g., (NUTCRACKER, SWAN LAKE, SLEEPING BEAUTY) underlying the composer's music, read this to the students after they have developed their own ideas.

e. Read biographical information about the composer to the class. Have students copy this material into their journals.

SAMPLE JOURNAL NOTES

COMPOSER (DATE OF BIRTH AND DEATH)
COUNTRY OF BIRTH. MAJOR INSTRUMENT(S)
USED IN COMPOSITIONS. TYPE OF
MUSIC PREFERRED. NAME OF ONE-
TWO FAMOUS COMPOSITIONS
"GOSSIPY" ITEM

When using the novel Nickels & Dimes, the music of Stephen Foster and Tchaikovsky can be contrasted.

Stephen Foster: Biographical Notes
(1826-1864)

Stephen Foster was born in the north but became famous for writing songs about southern life and plantation Negroes.

He made the Suwannee River famous; yet he never saw it. He wrote about love and families; but he died homeless in a hospital charity ward.

He was interested in music from a very young age but his family disapproved. In 1846 Foster became a bookkeeper but continued to write songs. Discuss similarities to Frank Woolworth.

In 20 years Foster composed more that 150 songs. Although many were very popular, they made him little money. Some of his more famous songs are: "My Old Kentucky Home" "Oh! Susanna" and "Beautiful Dreamer."

FOLLOW-UP ACTIVITIES

1. After the novel is read, have students think about the type of store they would like to own.

2. Using shoe boxes students can make the outside façade and interior layout of the store.

3. Students can make advertisements for their stores, write descriptions of their merchandise, and explain why this type of store would appeal to them.

4. After the class completes this activity, discuss the making of a MALL. This involves some decision-making. Which stores should be placed close together, which further apart? What stores aren't included that might be essential? What about the traffic - patterns? Determine a name for the mall.

5. Invite other classes to visit while each student explains his/her own store.

6. Begin a newspaper based on the era of Woolworth

Headline story	Advertisements
Human Interest Story	Sports and Games
The Inquirer (interviews)	Economics page
A Buyer's Guide (to The 5¢ & 10¢ Store)	

Assign reporters to "find" and report the news. This activity can begin as an oral communication activity with sharing and reporting by the reporters. You may tape the reports on a cassette and later, let students play these back. Finally, the material can be written in the form of a newspaper column. The name of the newspaper is a class choice, as well as its print form.

Sample Activities for Integrating the Novel into Other Curriculum Areas

This is a suggested list of activities to encompass a 6 to 8 week period. You do as much or as little as time and need dictate.

Book (on which your newspaper activity is to be based)

Nickels and Dimes by Nina Baker Brown - Scholastic Book Services

Vocabulary from book (most are review words from lessons)

veteran	proprietor	certificate
chore	customer	shock
mortgage	inventory	poverty
merchandise	bargain	Depression

Phrases from book

A Prince Albert coat

A cord of wood

Shirt waists

the little red schoolhouse

free public education

a shock of flaming red hair

This suits me fine!

" A customer is a customer, rich or poor. And he ought to be treated nice."

"They can always make a place for you, if he likes your looks."

Writings (of which part will be discussed and committed to memory)

Emancipation Proclamation
Gettysbury Address

Artists (prints, slides, art books):

Winslow Homer (1836-1910) - "Prisoners at the Front"
Edgar Degas (1834-1917) - ballet dancers
Matthew Brady - Civil War photographs

Writers

Walt Whitman - "Miracles"
Carl Sandburg - Prairie Town Boy (Harcourt, Brace and Jovanovich)

Musical Composer

Tchaikowsky (1840-1893) - "The Nutcracker," Swan Lake," "Sleeping Beauty."

Music (to be learned and sung):
"Battle Hymn of the Republic"
"Dixie"
Civil War Songs (National Geographic)

Plays
American Plays for Reading (Walker Co.)

Foods and Cooking
Favorite Recipies of President Lincoln

Hands-On Materials (to be used as reference materials):
Copies of the "Emancipation Proclamation"
Old newspapers
American history through commemorative stamps
Hunter's Stew and Hangtown Fry - cookbook

Textbook:
Old Hate - New Hope (Scholastic)

Module 5.
How to Read Expository Material in Science

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Project PRIDE CSD 22

MODULE NUMBER 5

THEME: How to Read Expository Material: Science ("The Solar System")

How to Use This Module

This is a science module which requires you to teach the science content as well as the reading of expository text. The series of five lessons develops the concepts needed for full understanding. It is essential, however, to commence with the concrete level of experience before teaching the abstract text. These levels are described for you in the module.

The performance objectives are divided into three types: Reading skill objectives; Study skill objectives; Science objectives.

The textual material is expository and highly abstract, although within the reading ability of many students in the GATES 5 Extension classes.

Time sequence for the module: Six weeks or more.

PERFORMANCE OBJECTIVES

1. Reading Skill Objectives: Students will be able to:

   a) organize information through the use of the sequence pattern.
   b) recall details for the purpose of answering literal, inferential, and critical questions.

2. Study Skill Objectives: Students will be able to:

   a) interpret data from charts, diagrams and graphs.
   b) chart information obtained from content area material.

3. Science Objectives: Students will be able to:

   a) understand the concept of the Solar System as a family
   b) identify the planets in the Solar System
   c) sequence the planets according to their size and their distance from the Sun.
   d) compare and contrast the properties of the planets with the Earth.

MATERIALS

1. For the Reading Skill Lesson:
   Calendar, pictures of the seasons, chart of the signal words for sequence
2. For the Science Lessons:
   Duplicated copies of the text, diagram, graph and charts of the Solar System referred to in the module
   Pencil; glass filled with water; paper clipl coin; sheet of paper

SPECIALIZED VOCABULARY

Introduce specialized vocabulary through meaningful context. Wherever possible, role play, demonstrate or show pictures to clarify meaning.

gravity	revolution	elliptical
orbit	satellite	rotation
planet	atmosphere	axis

Lesson No. 1

DEVELOPMENT

1. Have students complete the following reading skill sequencing
   A. Discuss the definition of sequence -
      1. A relationship involving a particular ordering of objects, pictures and words.
      2. Listing in a special order (e.g. following directions for baking cookies, building a model airplane, learning to play checkers, drawing a picture.
   B. Elicit from the students the importance of sequence in our daily lives e.g.
      1. Numbers, alphabet, days of the week, months of the year, years.
      2. Following directions during a fire drill.
      3. Radio and T.V. listings (time sequence).
      4. Cartoon strips (story sequence).
   C. Present the sequence pattern using the following developmental method:

      Concrete Level of Experience
      (Students develop understanding of skill by observing, listening to, discussing and participating in a real life experience taking place in the present).

      Choose six children of varying sizes to come to the front of the room. Have the class place the children by size from shortest to tallest. (The same procedure may be used with books, balls, blocks, sticks, etc.)

      Semi-Abstract Level of Experience
      (Students develop understanding of skill through viewing pictures) Display pictures of the seasons. Students will sequence the illustrations using the calendar year (January, etc.). (The same procedure may be used with holidays, cut-up comic strips or picture stories)

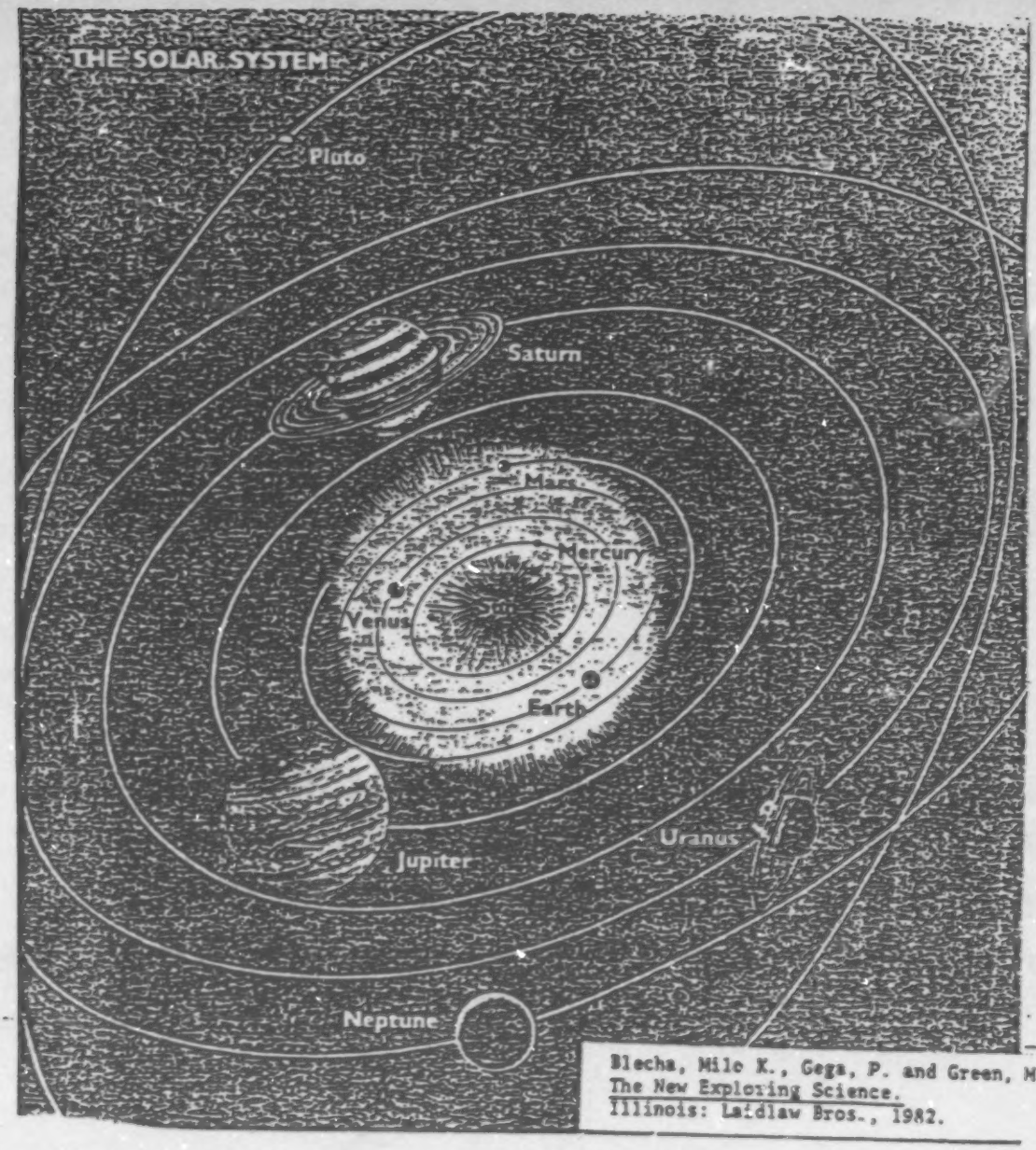
      Abstract Level of Experience
      ((Students develop understanding of skill through the use of oral and written language depicting past or future activities)

      1. Introduce "signal" or "clue" words associated with the sequence pattern. After presenting a few words in context, elicit additional words from the class.
         e.g. The first day of the week is Sunday. The next day is Monday. Then comes Tuesday.

Signal Words for Sequence

first, second, third next, then, finally later, still later, last in 1943, in 1958, today yesterday, tomorrow history, directions, steps recipe, after, before soon . . . .

2. The sequencing skill is applied and reinforced within the development of the content area module.



Blecha, Milo K., Gega, P. and Green, M.
The New Exploring Science.
Illinois: Laidlaw Bros., 1982.

From observations of this diagram the students will learn:

a. The Sun is the center of the Solar System.
b. The Sun is the source of light energy for objects close to it in space.
c. Planets travel around the Sun.
d. The planets are different in size and shape.
e. The planets travel in special paths called orbits.
f. The orbits of the planets are elliptical (egg-shaped) in shape.
g. The planets are different in distances from the Sun due to the effect of their varying position in orbit.

BEST COPY AVAILABLE

Members of the Solar System

The sun is the source of light energy for objects close to it in space. Solar system (SOH luhr • SIS tuhm) is a name for the sun and all the space objects near it. Our solar system has many space objects. Some of these objects are planets (PLAN uhts).

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Planets travel around the sun in special paths called orbits (OHR buhts). The planets are in motion. Moving objects tend to move in a straight line. This movement keeps the planets from falling into the sun. If moving objects travel in a straight line, why are the planets in orbit around the sun?

The sun has a special force. This force is called gravity (GRAV uht ee). The pull of the sun's gravity keeps the planets and other space objects in orbit. The inward pull of the sun's gravity balances the outward push of a space object's movements.

The Planets

Astronomers are scientists. Ancient astronomers studied the stars. They learned many things. For instance, they observed that stars seemed to hold the same position night after night. Other space objects slowly changed position. These objects were the planets traveling around the sun in orbits. The ancient people called these moving space objects "wanderers." Their word for wanderer was planet. We use the same word today.

Mercury

Mercury is the smallest planet. It is also closest to the sun. The side facing the sun is very hot. The surface temperature may reach 430°C. Mercury is covered with mountains and craters. There is very little atmosphere. Mercury rotates once every 59 Earth days. This means a day on Mercury is equal to 59 days on Earth. It makes one complete orbit around the sun in 88 Earth days. Think how often your favorite holiday would occur on Mercury!

Venus

Venus is the second planet from the sun. It is about the same size as the Earth. Earth and Venus are sometimes called the twin planets. Scientists thought life in some form could exist on Venus. We now know that there is very little water on Venus. The temperature on Venus reaches about 500°C. Venus rotates once in 243 Earth days. One complete orbit on Venus takes 225 Earth days.

Venus has a cloudy atmosphere. This helps it reflect sunlight. Venus appears to be very bright. It is easily observed in the sky. It is seen near the sun. People have nicknamed it the "Morning Star" or "Evening Star." Why is this not a correct name?

Earth

Planet Earth is third from the sun. Earth is larger than both Mercury and Venus. The atmosphere makes it possible for life forms to live on Earth.

How many hours does it take for Earth to make one complete rotation? How long does it take to complete one orbit around the sun?

There is a natural space object in orbit around the Earth. It is our moon. The moon is Earth's satellite (SAT uhl yt).

Mars

Mars is the fourth planet from the sun. It is often called the "red" planet because of the reddish colored soil on its surface. Mars has an atmosphere. It has seasons similar to Earth. Spacecraft have sent pictures and other information from Mars to scientists on Earth. Life as we know it has not been found on Mars. Mars orbits the sun once every 687 days. Its day is only 37 minutes longer than an Earth day. Mars has two satellites or moons. They are called Phobos and Deimos.

Jupiter

Jupiter is the largest planet. It is eleven times larger than the Earth. A day on Jupiter lasts only ten Earth hours. The daily temperature is about -151°C. It takes Jupiter 12 years to make one orbit around the sun.

. Jupiter has colored bands around it. These colored bands are probably frozen gases. The bands seem to change. Jupiter also has a large red spot. The red spot is three times the size of Earth. It changes position and appearance. Scientists do not know what kind of matter makes up the red spot.

Saturn

Saturn is the second largest planet in our solar system. Some people think it is a beautiful planet. Saturn has three bright rings that can be seen through a telescope. The rings are made of millions of small, solid particles. The rings orbit Saturn. Saturn has ten satellites. It takes Saturn 29 Earth years to complete one orbit around the sun. Saturn is a very cold planet. One day on Saturn is 10 hours and 14 minutes long.

Uranus

Uranus has rings in orbit around it also. They were discovered in 1977. Uranus has five moons. Uranus is very far from the sun. Scientists think its surface is comp etely covered with ice. One complete orbit around the sun takes Uranus 84 Earth years. Uranus rotates once

Neptune

Neptune is the eighth planet from the sun. It has two moons. Neptune is one of the four largest planets. These four planets (Jupiter, Saturn, Uranus, and Neptune) are called major planets. Neptune rotates once every 15 hours. One complete orbit takes 165 Earth years.

How many birthdays would you have on Neptune?

Pluto

At times Pluto is the farthest known planet from the sun. At other times, Pluto's orbit brings it closer to the sun than the planet Neptune. On January 21, 1979, Pluto's orbit brought it closer to the sun. It will remain in this orbit until March 1999 when its orbit will change again.

Pluto is about the same size as Mercury. It is a cold, dark planet. From Pluto the sun would look like a bright point in the sky. Its year equals 248 Earth years. Its day is equal to a little more than 6 Earth days.

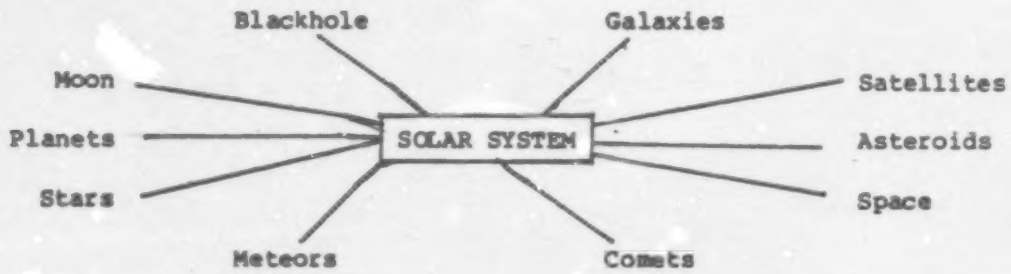
Lesson No. 2

DEVELOPMENT

Have students work on the following Science lesson.

1. Brainstorm with students and record responses on chalkboard: What do you see when you look up at the sky on a clear night? What instrument can be used to see objects that are not visible to the human eye?
   What do we call the people who study the stars?
   Name some other objects Astronomers see?
   What name do we use to describe all these objects? (Solar System)

2. After eliciting Solar System start a semantic map. Students will select relevant information from the brainstorming session to complete diagram. e.g.



Give students the following procedure for using the information obtained:

1. Conduct a brief discussion of family unit and the different roles of its members. Present Solar System as a family unit including the Sun and the planets.
2. Elicit the names of the planets known to students. Supply the missing names.
3. Assist the students in arranging the planets in order from the sun. Teach a mnemonic device for remembering planet sequence. e.g. My Very Excellent Mother Just Served Us Nine Pizzas.
4. Have students wearing signs representing the planets role-play their positions in relation to the Sun.
5. Display diagram of the planets in their orbits around the Sun. (See page 162.)

Lesson No. 3

DEVELOPMENT

1. Review the information learned to date about the solar system. Do this by referring to the semantic map begun in the previous lesson; elicit summary from students.

2. Establish purposes for students to read text, "Members of the Solar System." (Write questions on board)

   What is the Solar System?
   What keeps the planets from falling out of space?
   What are the names of the planets?
   In what ways are the planets alike and different?

3. Distribute copies of the text. Read the material together, as shown earlier. After guided reading discuss answers to questions that were set before reading.

4. Ask the following thought provoking questions and have students give reasons for their answers in discussion.

   a. Could life as we know it on Earth exist on Mercury?
      Answer Life as we know it on Earth requires a moderate temperature, air, water and food. Mercury does not have these.
   b. Why is the nickname for Venus incorrect?
      Answer Venus is a planet and reflects sunlight. It does not produce its own heat and light as stars do.
   c. Compare Mars with Earth. How are they alike? How are they different?
      Answer Similar length of day and seasonal changes. Different atmosphere and revolution time; Mars has two Moons.
   d. What problems would you face if you lived on Saturn?
      Answer It would be too cold. All liquids would be frozen. There would be very little light as it is far from the Sun.
   e. Which planet would you find most interesting to explore? Why?
      Answer Accept any reasonable response.

5. List the information on a chart or section of the chalkboard for further use in the next lesson.

Lesson No. 4

DEVELOPMENT

1. Refer to the information which was obtained from reading "Members of the Solar System." Review with students the ideas which came from the questioning and discussion period which followed.

2. Set up chart listing the differences in the rotation (spinning of the planet on its axis) and revolution (orbiting the Sun) of the nine planets. Have students scan the text to complete the chart.

Planet	Rotations*	Revolution*
Mercury		
Venus		
Earth	Once every 24 hours	Once every 365 days
Mars		
Jupiter		
Saturn		
Uranus		
Neptune		
Pluto		

*The information provided in the text is approximate.

Elicit responses to the following questions:

Which planet has the shortest day? -longest day?
Which planet has the shortest year? -longest year?
Which planet most closely resembles Earth's day?-year?
What observation can be made about the time it takes each planet to revolve around the Sun? (The amount of time it takes for a planet to revolve becomes increasingly greater) Why? (The farther the planet from the Sun, the longer the revolution).

3. Help students match the name of the planet to the correct description on a factual chart.

Description	Planet
Smallest planet is covered with mountains and craters.	Neptune
Reddish colored soil. Has seasons similar to Earth.	Uranus
Colored bands of frozen gases around it. Has large red spot on it.	Saturn
Three bright rings made of millions of small solid particles.	Mercury
Cold dark planet	Jupiter
Scientists think the surface is ice covered.	Mars
Appears to be very bright due to the cloudy atmosphere	Venus
A large planet with 2 Moons	Pluto

4. Help students to interpret information from reading a graph.

SCIENCE FUN How Long is a Year?

A year on Earth is 365 days. The length of a year is different on different planets. Look at the graph and answer the following questions.

1. What do the numbers across the bottom of the graph indicate about the planets?
   Their distances from the sun.

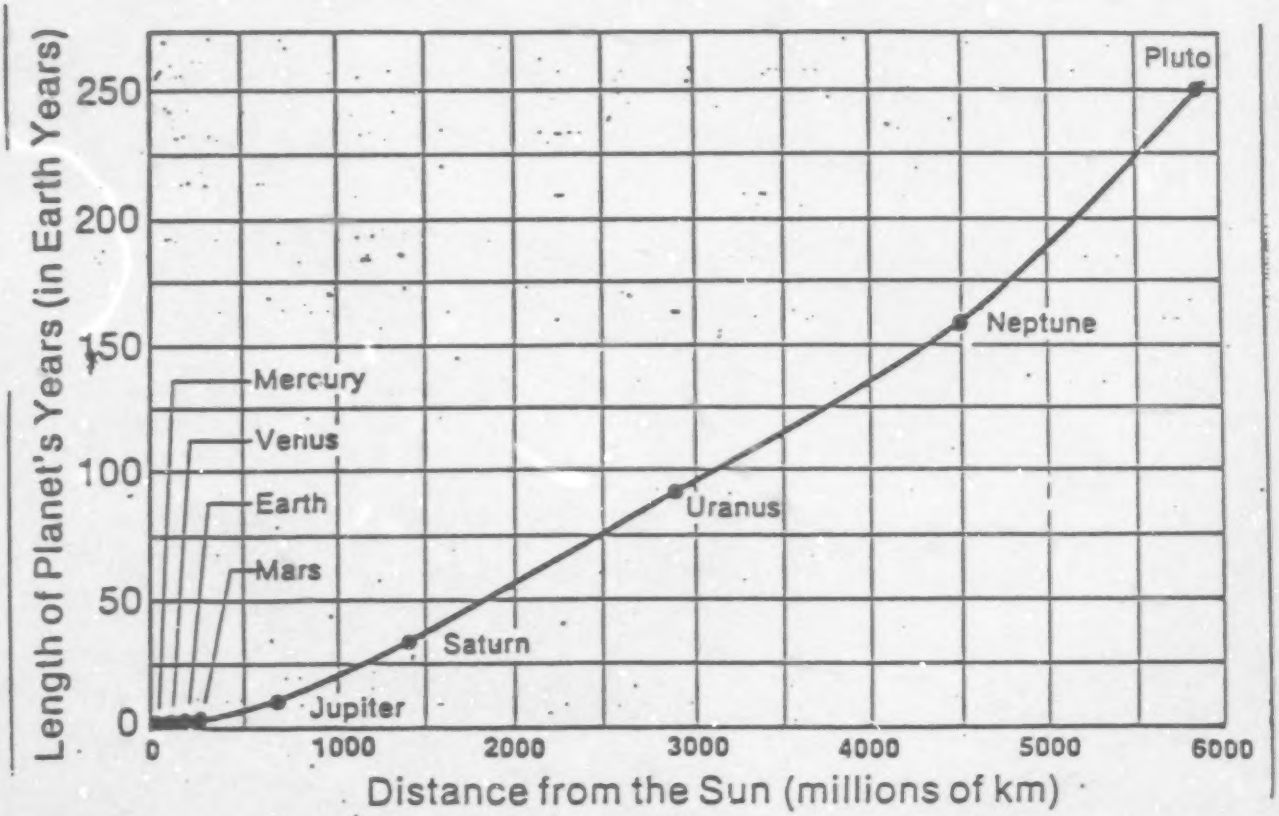
2. What do the numbers along the side of the graph indicate about the planets?
   The lengths of their years.

3. What does the slope of the line on the graph indicate?
   It shows how the length of a planet's year increases as it is farther from the sun.

4. Which planet has the longest year? Pluto

5. How far is Neptune from the sun? 4500 million km (2790 million mi)

6. How long is a year on Saturn? about 30 Earth years



Holt Elementary Science
Grade 5 (Wookbook) p. 66

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Lesson No. 5

DEVELOPMENT

1. Tell the class that they are going to find out about the pull of the earth, called gravity. Ask: "Who remembers why the astronauts floated around in the space capsule or shuttle instead of sitting or standing firmly as we do here on earth? What do you think this feels like?"

2. Conduct with students the following experiments to show the pull of gravity.

   a) Experiment: Have students roll a pencil to the edge of the desk.
   Observation: The pencil rolls off, falls down.
   Question: Why does the pencil fall down and not up?

   b) Experiment: Spill water from a glass.
   Observation: The water runs down the side of the glass.
   Question: Why does the water run down and not up?

   c) Experiment: Throw 3 objects into the air (clip, coin, sheet of paper).
   Observation: Each object falls down.
   Question: Why do objects of different sizes, shapes, and weight fall down and not up?

3. The Explanation:

   Read or assign a student to read the following:

   The earth pulls everything on it or near it. The pull of the earth is called gravity. Gravity makes the pencil fall down. Gravity makes the water run down the side of the glass instead of up. Can you guess what makes rain fall from the clouds to the earth? It's the pull of gravity.

   The earth pulls everything on it. Gravity holds everything on the earth. If the earth did not have this pull, everything would go sailing off into space. The earth's air and clouds would float away. The lakes, rivers and oceans would lose all their water.

   Everything is drawn towards the center of the earth. Down is the direction in which gravity is pulling. Down is towards the center of the earth. Up is away from the center of the earth.

   Would you like to find out how hard the earth is pulling you? All you have to do is weigh yourself. One person weighs more than another person because the earth is pulling that person with more force.

   If gravity (pull of the earth) did not exist, a person would not have any feeling of "up" or "down."

How to Read in the Content Area
Educational Activities, Inc.

4. Help students to read and understand the Gravity Chart.

Read:
The force of gravity determines the weight of all objects. On planets where the force of gravity is greater than that of Earth, objects weigh more; on planets with less gravity, objects weigh less.

Explain the concept by completing the chart below, slowly so that the students can restate the concept about gravity for each example shown.

a. Have students complete the chart below, multiply the surface gravity by the Earth Weight for each planet. The first one is already done.

YOUR SOLAR SYSTEM WEIGHT CHART			
PLANET	Surface Gravity	On Earth I Weigh	On This Planet I Weigh
MERCURY	.4	100	40
VENUS	.9	100	
MARS	.4	100	
JUPITER	2.5	100	
SATURN	1.1	100	
URANUS	1.1	100	
NEPTUNE	1.4	100	
PLUTO	.5	100	

b. Help students answer these questions? Have the entire class work together.

Why do we have different weights on each of the planets?

_____

Which planets have similar surface gravity?

_____

On which planet would you have to be on a strict diet?

_____

On which planet could you eat three ice creams 3 times a day?

_____

c. Have students make a new chart showing their weight on each of the planets.

d. Have students place solar weight in sequence from the lightest weight to the heaviest weight.

SUMMARY

Include the main ideas listed below in the summary of this module:
- The sun and all space objects in orbit around it make up the solar system.
- The pull of the sun's gravity keeps the planets in orbit.
- There are nine known planets in our solar system.
- All the planets rotate and have an orbit around the sun.

FOLLOW-UP ACTIVITIES

These activities may involve small groups or individual students. Select any of these which appeal to the students and you. Help the students in the chosen activities, to make certain that the students are "on the right track."

IDEAS FOR RESEARCH AND REPORTING

1. Create a time line of the important events in space exploration.
2. Trace the origin of the names Mercury, Venus, Mars.
3. Investigate astronomers and their discoveries:
   Nicolaus Copernicus
   Galileo Galilei

   The report should include a discussion of the following questions:

   - When did the astronomer live?
   - Why did he become interested in astronomy?
   - What were his discoveries?
   - How did the discovery help mankind?

4. Identify asteroids, meteors, meteorites and comets as members of the Solar System. Remind students that these are really familiar, to think of "Star Wars", or "The Return of the Jedi".

5. Prepare wall chart for classroom display. Include the following data for the planet selected:

   a. Distance from Sun
   b. Number of Moons
   c. Rotation time
   d. Revolution time
   e. Surface temperature
   f. Atmospheric conditions

<u>Ideas for Art</u>

1. Construct a model or mobile of the Solar System following these directions:

   a. Blow up a yellow balloon to represent the sun.
   b. Make a ball of clay for each planet approximating proportionate size.
   c. Cover clay model with paper-mache material
   d. After each ball dries, paint it to resemble a planet
   e. Add rings to Saturn and Uranus
   f. Sequence planets according to distance from Sun

2. Paint a mural of our Solar System. Have each student add a space object to complete the drawing and name a fact about the added object. Display mural on classroom or hall bulletin boards.

3. Draw pictures of the planets and related space members. Have students caption each illustration and incorporate into book form.

Ideas for Writing

1. Have students write to Public Information Officer, Goddard Space Flight Center, Greenbelt, MD. 20771. The center will supply published information and pictures from recent space explorations. Information obtained can form basis for expository writing e.g. "The Pioneer Trip Into Space."

2. Have students write to NASA, Ames Research Center, Moffett Field, California 94035. The center will lend films dealing with the space program and the training of the astronauts. Use ideas in films as a basis for career education awareness, e.g. astronomer, astronauts, scientists, engineers and technicians.

3. Have students write play, poems, stories relating imaginary experiences in space.

   Suggested topics may include:

   The First Person On Mars
   My Life As An Astronaut
   My Visit To Venus
   I Conquered Space
   My Friends on Jupiter
   Traveling Through The Solar System With E.T.

4. Have students conduct interviews with amateur astronomers, Planetarium staff, astronauts or any person with expertise in the area. Have students prepare questions for interviewing. Write up interviews for publishing in class newspaper. Where resource people are unavailable, the same procedure can be conducted using role playing techniques with the students.

RESOURCE MATERIALS

1. Abruscato, Joseph, et al. Elementary Science (Text and Workbook) New York: Holt, Rinehart and Winston, 1980, pp. 214-223 TE.

2. Blecha, Milok, Gega, P. and Green, M. The New Exploring Science. Illinois: Laidlaw Brothers, 1982, pp. 48-71 TE.

3. Insel, Eunice and Rabin, An. How to Read in the Content Area. New York: Educational Activities, inc., 1975, pp. 5-12.

4. Mallinson, George G., et al. Science-Understanding Your Environment. New Jersey: Silver Burdett Company, 1981, pp. 80-91 TE.

5. Science Grade 5 Curriculum Bulletin, N.Y.C. Board of Education Division of Curriculum and Instruction, N.Y., N.Y. 1982, pp. 77-105.

6. Sund, Robert B., et al. Accent on Science, Onio: Charles E. Merrill Publishing Co., 1980, pp. 67-97 TE.

Module 6.

How to Read Expository Material in Social Studies

Prepared By:
Elliott Upton
CSD 9
Bronx

MODULE NUMBER 6

THEME: How to Read Expository Material in Social Studies

HOW TO USE THIS MODULE

This Module assumes that introductory lessons about Canada have been previously mastered by most of the class. Some of the content area performance objectives which should have been mastered include the ability to:

- Locate Canada on a map.
- Define the unique friendship between Canada and the United States.
- Compare the size, population, and wealth of Canada with the United States.
- Cite examples of how the American way of life has been adopted and adapted in Canada.

This module deals with Canada's unique dual heritage. The lessons are only suggestions which should be adapted to the needs of the specific group of students being taught. The lessons build on students' prior knowledge and experiences (concrete), proceed to picture reading (semi-abstract) and then to the written text, map or graph (abstract).

Time Sequence: 4 to 6 weeks

PERFORMANCE OBJECTIVES: Students will be able to:

1. Read for information.
2. Locate summarizing statement(s).
3. Select important details.
4. Discover vocabulary meaning from context.
5. Interpret what is read.
6. Draw inferences.
7. Summarize what has been read.
8. Discriminate between fact and opinion.
9. Gain information from specific kinds of materials such as Atlases, maps, graphs, etc.
10. Anticipate meaning and predict oucomes and conlusions.
11. Make-up an appropriate title for a reading passage.

LESSON #1: - "The Two Languages"

Part I - Canada's Ties with England

PERFORMANCE OBJECTIVES

1. Reading Objectives: Students will be able to:

   a. Read a picture.
   b. Read text for information.
   c. Draw inferences.

2. Social Studies Objectives Students will be able to:

   a. Tell which two languages are spoken in Canada.
   b. Explain how those languages came to be spoken.
   c. Locate England and France on a map.
   d. Compare and contrast American and Canadian history.

MATERIALS

Copies of Worksheet #1.

DEVELOPMENT

1. Ask students what languages they have heard spoken in New York. List all ideas on the chalkboard.

2. Ask students what is the main language of people in the United States? How did we come to speak English and not some other language?

Note to the teacher

3. Review with students, if necessary, the basic learnings about the founding of the American colonies and their relationship to England.

4. Display a world map. Tell the students:

   "Come up and show us where England is and how the English people came by boat to our country."

   "Now, show how the English may have come to Canada." (You may have students find two routes - through Hudson Bay and through the Saint Lawrence River)

   "Show where France is and how the French may have come to Canada."

   Continue to elicit learning from students by asking any of the following questions which focus student discussion.

Suggested Discussion Questions:

. We were once a colony, owned by England. Are we still a part of England? Why not?

. Canada did not have a Revolutionary War, a War of Independence, with England. So what might you guess about the relationship between Canada and England today?

. Explain that Canada and England still have a connection with one another under a "commonwealth."

5. Write the word commonwealth on the board. Explain to students that Canada is one of five countries that were once owned by England as colonies. Now the countries are independent, they rule themselves, but they are still closely related and tied to England by belonging to the Commonwealth, members of which are like grown-up children of a family, with England as the "mother" country. They're on their own - but still close to their mother.

6. Distribute copies of Worksheet #1. Tell the students:

"Look at the picture. See if you recognize the lady in the white hat and dress.

Do you think she is an important person? How can you tell?" Encourage students reponses.

7. Ask students to look at the photograph to find out who the lady is and where the picture was taken. Now read the paragraph about this."

. Students read silently to find the answers to your questions. Volunteers then read the sentences which supply those answers.

8. In concluding the discussion of Canadian-English ties, elicit from students that Canadians, particularly English-speaking Canadians, consider Queen Elizabeth to be their Queen too.

Worksheet #1

The woman smiling at the children is Queen Elizabeth of England. However this picture was not taken in England, but in Canada.

1. How do you think these children feel about the Queen?

2. Do you think the children are English or French Canadian?

From Journeys Through the Americas by Harold D. Drummond and James W. Hughes - 1981, Boston: Allyn and Bacon, Inc., p. 336.

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LESSON #2 - Two Languages - Part II (The French-Canadian Ties)

PERFORMANCE OBJECTIVES

1. Reading Objectives: Students will be able to:

   a. Learn new vocabulary words in context.
   b. Locate summarizing statements.
   c. Make up a title for a passage.

2. Social Studies Objectives: Students will be able to:

   a. Recognize how our ancestors affect us.
   b. Tell how England came to own Canada.
   c. Name some French cities in Canada.
   d. Learn some French words.

MATERIALS Copies of Worksheets #2 and #3; a map of Canada

DEVELOPMENT

1. Briefly review with students the previous lesson. Ask students the following questions:

   a. What did we learn about Canada's relationship with England?

   b. At about the same time that people from England were settling parts of Canada, others from France settled other parts of Canada. Where?

   c. What language do people in France speak?

   d. Therefore, what language did the French settlers in Canada speak?

   e. How do you think the French or the English who came to Canada felt about giving up their language?

   f. How do you think they felt about giving up any of the lands they found and settled on?

2. Ask students how they would feel about sharing Canada if they were the King of France? The King of England? Why?

3. Elicit from students what they think happened between France and England when they both wanted the same land?

   . Explain that England and France went to war (The French and Indian War 1756-1763) and the English, who had many more settlers in Canada at that time, won the war.
   Although France lost the war, many of the French settlers stayed in Canada. The French Canadians living in Canada today are the descendants, the great great great grandchildren, of those first settlers.

4. Write "descendants" on the board. Divide into syllables and have volunteers read the word.

   . You are a descendant of your parents, your grandparents, and as far back as you can go. For example, many black people in this country are descendants of African people. Ask the students: "What does descendant mean?" List these definitions on the chalkboard or chart.

5. Explain to students that the reading we will do now reviews what we have learned yesterday and today.
   The only other word besides descendant that you may not understand is customs. Write "customs" on the board.
   Read it or have a volunteer read it.
   "You can find the meaning of customs in the reading--if you pay close attention to the words that follow it."

6. Distribute copies of Worksheet #2.

   . Read the first paragraph silently to see which two countries are being compared with one another.

   Ask: "Which are the two countries?' (Canada and the United States)
   "How are they the same?"

   . List the similarities on the chalkboard.

7. Read the next paragraph to see what is different about Canada.

   . After the passage is read, elicit the differences (The French speaking part of Canada).

8. Ask students what might be a good title for this passage which would include the information from both paragraphs. If necessary provide the students with the following title choices:

   A. French-Speaking Canada
   B. English in Canada and the United States
   C. The Two Languages of Canada
   D. The Customs of England

   Ask: "Which title includes most of what is in the reading?''

HOMEWORK SUGGESTION

Have students ask their parents and/or grandparents about their ancestors. What countries can you trace yourself back to? What other languages were spoken in your family?

Worksheet #2

People in Canada are very much like we are. Most of them speak English, as we do, and their ways of living are much like ours. In early times people from England settled in Canada just as they did in the United States. So the settlers in both places brought the English language and their ways of living from England.

In one part of Canada, however, the people are not English in their Language, customs, or ways of living. This is the part of Canada in which the French made settlements. The descendants of the early French settlers speak the French language and follow many French customs. So, within Canada, there are people who are English-speaking and others who are French-speaking.

Reference used: Social Studies: American Neighbors, Prudence Cutright and Loyal Durand, Jr., Macmillan Publishing Co., Inc. New York: Collier Macmillan Publishers London, 1980.

DEVELOPMENT

1. Explain to students that most of the French-speaking Canadians live in a part of the country called Quebec Province.

   Write "Quebec Province" on the chalkboard.

   Locate or have a student locate Quebec Province on a map of Canada.

   Note that French-speaking Canada is closer to New York City than the rest of Canada.

2. Tell students that if they were to visit Quebec, they would have to say "Bonjour" when they meet someone and "Au revoir" when they leave. Have them try saying those words.

   Ask: What do you think they mean?

3. Explain to students that in the passage being read today, they will learn more French words.

   1. Oeufs frais
   2. arrêtez
   3. régardez
   4. écoutez

   Tell the students:

   Write the words on the chalkboard and pronounce them as best you can and we will find out their meaning from our reading.

4. Present to the student any difficult, new vocabulary in context.

   Suggested words: settled, attracts, picturesque, eastern

   Say: "Who can find a word they already knew in this word? Pronounce the word for the class.

5. Write the following sentences on the chalkboard:

   New York City is not all big ugly skyscrapers. Sections of New York, where streets have rows of smaller houses, are very picturesque.

   - Invite a volunteer to read the sentences.

   Ask: What do you think picturesque means?

   - Which two words in the second sentence can help you figure out the meaning of picturesque?

- Which of the following pairs would most likely be described as picuresque?

  a. A McDonald's or a small Italian Restaurant
  b. A pretty gift shop or Alexander's Department store
  c. A big city or a fishing village

Use the word picturesque in your own sentence.

(Elicit: Something picturesque is pretty enough to be in a picture or painting.)

6. Present the other vocabulary in a similar way.

Tell the students:

- The information I'm about to give you comes from an encyclopedia. An encyclopedia is a set of books filled with information which is organized from A to Z."

7. Distribute copies of Worksheet #3.

Tell students to read the worksheet silently to find out:

a. Which part of Canada has many signs in French?

b. The meaning of the French words listed on the chalkboard.

c. Which city is called "picturesque?"

8. Write the above on the chalkboard and read it to the class. Ask students to read the passage and volunteer to locate and read the sentences which supply the answers to the questions posed.

FOLLOW-UP ACTIVITIES

1. The countries of the Western Hemisphere, like Canada and the United States, were settled by people from countries across the Atlantic Ocean. They called us "The New World." The countries they came from are often called "The Old World."

2. Ask students to guess from the language spoken now in each "New World" place listed below "what old world" country must have settled it long ago.

3. Draw the following chart for the class to complete:

"New World" Country	Language	"Old World" Country
Mexico	Spanish	
New Orleans	French	
Puerto Rico	Spanish	
Brazil	Portuguese	
Jamaica	English	

PREVIEW:

"Tomorrow we will see what life is like in a country where two languages are spoken."

Worksheet #3

Parts of Canada were first settled by the French. In eastern Canada visitors see many signs in French, such as "Oeufs frais" and "arrête," "regardez," "écoutez." Oeufs frais means "fresh eggs," and arrêtez, regardez, écoutez mean "stop, look, listen."

Picturesque Quebec is the most French of Canada's big cities. It attracts many visitors. Canada's largest city, Montreal is also largely French. Next to Paris in France, it is the largest French-speaking city in the world.

The Golden Book Encyclopedia
Volume 3, p. 248
Bertha Morris Parker (1970)

LESSON #4 When We Really Can Speak Several Languages
(Consequences of Bilingualism)

PERFORMANCE OBJECTIVES

1. Reading Objectives: Students will be able to:

   a. List points to support a position.
   b. Read and refer to items on that list.
   c. Role play a suggested scenario.
   d. discriminate between fact and opinion in discussion.

2. Social Studies Objectives: Students will be able to:

   a. Define bilingualism.
   b. Discuss the advantages and disadvantages of an officially bilingual country.

MATERIALS Copies of Worksheet #4

DEVELOPMENT

1. Remind students that yesterday we learned that in some parts of Canada, French is spoken; while in other parts, English is spoken.

2. Ask: "Can we have a volunteer to 'be' an English-speaking child who begins school in a French-speaking Province?" (Volunteer comes up.)

   Teacher: "I'll pretend to be a French-speaking teacher in that school and I'll tell you what to do. If you don't do what you're told you'll be punished."

   Say: "Asseyez-vous." (Sit down.) Since the child will not understand, discuss the consequences with the class.

   Ask: "What do you think happens to a child who moves to a part of Canada where his language is not used?"

   Have two other students role-play a scene between an English-speaking teacher and a French-speaking child. (The child will, of course, pretend not to understand any of the English directions given.)

3. Write the word bilingual on the board and read it to the class.

   Explain that at one time, children in Canada could have had experiences like those we just acted out. Years ago, some areas of Canada learned only English, while others learned only French. But since 1969, Canada has become a truly bilingual country with both French and English as the two official languages.

Ask: "Which language do you think is taught in school now? (both) Where else will you probably find two languages?"

Elicit and list the ideas offered (for example, street signs, movies, books, TV, money, etc.)

4. Distribute copies of Worksheet #4.

Say: "Look at the arret road signs.

What does arret mean?

What does vitesse mean?

What other kinds of signs would have to have both languages on them?"

5. Ask students if we are a bilingual country what one language is everyone expected to learn in the United States?

What are some advantages and disadvantages of a bilingual country?

6. List students' ideas under advantages and disadvantages.

7. Ask students what sections of the United States have become bilingual. (e.g., New York City and Miami?)

Who is helped by becoming bilingual? Is it good for the whole community or only a few people? How do you know that to be true?

Follow-up Activities or Field Trip

1. Have students find evidence of a bilingual community in New York City. Look for signs, notices or ads, in two languages. In what areas of New York might you find these?

2. Have students go to an official government office a post office or court for example and see if the signs or forms are in languages other than English.

One Canada or Two?

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Module 7.

Interviewing: All You Wanted to Know

Prepared by:

"City As Curriculum"
Teachers and Consultants

MINI MODULE

THEME: Interviewing

PERFORMANCE OBJECTIVES Students will be able to:

1. introduce interviewing as a technique for getting information.
2. use interview information to strengthen the basic skills in reading, speaking, writing

MATERIALS

Student-to-student interview sheets; Tips on Interviewing; cassette recorders; paper

DEVELOPMENT

1. Refer students to Interview Sheets and to interviews in newspapers or on T.V.

2. Show samples of real interviews, particularly those involving children. Or play cassette-recorded interviews. These steps are important to provide models for students to think about.

   a. Ask the students why reporters interview people.

   b. Elicit reasons for the interview process. From their responses, help students to decide upon the purpose(s) of, and kinds of information which can be obtained from the interview.

3. Discuss steps taken in an interview.

   a. Select the person(s) to be interviewed and the topics to be discussed during the interview.

   b Research your topic (purposes) and the interviewee in order to have a great deal of information <u>before</u> you conduct the interview.

   c. Develop a set of questions or a query sheet which you will ask the person(s) being interviewed. The query sheet is meant as a <u>guide</u> to keep you on target. Not all questions need to be answered--either in the order you have written them, or as fully as other questions.

   d. Get permission or make an appointment to interview the chosen subject.

   e. Explain to the students that they should observe the person in his or her natural setting (the kind of house or apartment; the interviewee's interactions with others during the interview; facial expressions and physical gestures, etc.). Instruct the students to write down their observations. They may also wish to draw, sketch, or take pictures, but must do any of these inconspicuously.

- In addition to taking notes, it is a good idea to use a cassette recorder during the entire interview, for feedback and as a check on what was actually said. This will facilitate accurate reporting and writing.

4. Have students follow the three (3) suggested steps in the interview process:

   Step #1. One student interviews a classmate. (See sample student-to-student Interview Sheet).

   Step #2. Students interview family member(s) or neighbor(s).

   Step #3. Students interview community member(s).

5. Try to assign four (4) students per group. Each student has a specific task.

   Student #1. Asks the questions.

   Student #2. Listens for cues in order to ask additional or follow-up questions.

   Student #3. Writes his or her impressions.

   Student #4. Takes pictures or does sketches.

6. There are many adaptations of this type of grouping. There are also many other ways of setting up for the interviews, such as:

   - In a simulation or demonstration lesson type of situation, one student acts as the interviewee; another student (or several students) ask the questions.

   - Using a whole-class technique, each student is assigned a question or a task during the interview.

   - In a press conference type of situation, several students can act as reporters and ask questions as these arise in the interview.

FOLLOW-UP ACTIVITIES

1. Transcribe the tape-recorded interview. Students (particularly grades 4, 5 and 6) can be taught to use the cassette recorder for this purpose. Show them how to playback 2 or 3 sentences at a time (rewind and then fast forward), and write down what was said.

2. Edit the raw transcript as you would a first draft.

3. Tuning Up for Interviewing* -- This exercise is called, "You only get three." You are a TV interviewer (Mike Wallace, Barbara Walters, or anyone you want to be). On your program, different people come to be interviewed. You want to learn as much about each person as you can. You

have time for only three questions. What three questions would you ask of each of these people?

Person #1 Someone your age who has an identical twin.

Person #2 A teacher who has just received the award for Teacher of the Year.

Person #3 A person who has just won a million dollars in a contest.

Person #4 A person who won a million dollars in a contest a year ago.

Person #5 A famous athlete who was forced to stop playing because of a broken leg.

Try to "see" each person; give each person a name and description. Make up some details about them, such as the contest. It could be BINGO or ZINGO or another famous contest or lottery in New York. You may do all five persons or select the ones most interesting to you. Ask your teacher.

*Source: The Book of Think, by Marilyn Burns. Boston: Little, Brown & Co., 1976, p. 101.

INTEGRATION INTO OTHER AREAS

1. Writing

Write the questions to be asked of the interviewee. Take notes and describe the general environment in which the interview takes place.

2. Oral Language

Ask pertinent questions and respond to the interviewee's remarks (or questions). Listen actively to what the interviewee is saying, and what he or she is implying or leaving out. Concentrate on tone of voice as well as on content.

3. Reading

Students read (and re-read) sample interviews. They look for interviews which are published in children's periodicals (Dynamite; Penny Power; Cricket; Weekly Reader) and in the daily press. Students also read each other's transcripts.

Student-to-Student Interview Sheet

(Name_____of class_____is asking the questions.

(Name)_____ of class_____is answering them.

Q. What is your favorite subject in school? Why?

A. _____

_____

_____

Q. What are your favorite foods?

_____

_____

_____

Q. What hobbies do you have?

_____

_____

_____

Q. What are your favorite T.V. shows?

_____

_____

_____

Q. Who are your favorite friends?

_____

_____

_____

Tips on Interviewing

Preparing

When we interview, we work as reporters and, if we can, we conduct our interviews with a tape recorder so that the stories can be told in the subject's own words.

Rehearsal

For practice, interview one another first. The first step is to decide who you will interview and decide what you would like to know about that person. Then prepare a list of questions. Introduce yourself and ask if the person is willing to be interviewed. When interviewing, be sure to listen and let the person being interviewed do most of the talking. They may not stick to the question, but go off on an interesting tangent. If they do, let them. You may want to cover all of your questions, but during the course of the interview, other questions may occur to you and the ones you had prepared may seem less important. The questions are a guide but you should not be rigid about them. Each interview will take its own shape. For the class, here are some sample questions: Where do you live? Where did you live before this? Have you any brothers or sisters? What do you do with your free time? Where are your favorite places in the neighborhood? What do you do in the summer? What do you imagine you'll be doing twenty years from now.

Since people being interviewed are usually somewhat shy at first, the beginning questions should be the less personal ones, until you become more relaxed with one another.

Preparing the Real Interview

Decide who you will interview and approach them beforehand to ask if they are willing to be interviewed and arrange an appointment at a time convenient for them. Then prepare your list of questions. Here are some sample questions for local storekeepers:

1. What is your name?
2. What do you sell here?
3. Do you own the shop or do you work here?
4. Who else works here?
5. How many days is the store open and how many hours do you work?
6. What does the job entail? What do you do?
7. How is business?
8. Has the neighborhood changed since you've been here, and how has that affected business?

9. How did you get involved in this business?

10. Do you have other jobs?

11. What did you do before this?

12. Do you live in the neighborhood?

13. If you do, do you own your house? What is it like?

14. Do you have any children?

15. Where did you come from?

16. Why did you come to this neighborhood?

17. When is your birthday?

18. What do you do on your day off?

19. Before you were doing this, what was it you wanted to do? What were your dreams?

20. Do you think you'll be doing something else in the future?

21. What do you do on your vacation?

22. Are you involved in local neighborhood groups? The church? Block association?

Before the interview, check the tape recorder to be sure it is working, and practice with it. At the time of the interview you should also take notes about what is going on, what you see, etc. After you edit the tapes, these notes can be worked into a complete story.

Be sure to say thank you after the interview.

Module 8.

How to Learn About the World of Work

(Career Awareness)

Prepared by:

Elliott Upton
CSD 9

MODULE NUMBER 8

THEME: How to Learn About the World of Work

How to Use This Module:

The following lessons are offered with the understanding that they are part of a continuum of learning about the world of work that begins in the earliest grades (Pre-K) and continues throughout the student's school career - and, indeed, throughout life.

The teacher's task is two-fold:

1. To increase the student's self awareness (about interests, values, aptitudes, goals, achievements, etc.)

2. To increase the student's career awareness, by exposure to the widest scope and variety of career options to utilize that self-awareness.*

The junior high school years will allow the students to continue the exploration of their interest, being aware that interests frequently change with growth and maturity. However, in the intermediate grades the emphasis is also on the exploration of vocational abilities and, where possible, students are given "hands on" learning experiences.

At all levels, the course of study should be extended beyond the classroom walls through: guest speakers; letter writing to the outside world; interviewing; reading about people; meeting those who work in a variety of jobs; field trips; first hand experiences.

*(See Source Book for Implementing Career Education in N.Y. City Public Schools, pp. 16, 17 and 27-32 PASSIM)

Time Sequence: 2 - 4 weeks.

MODULE PERFORMANCE OBJECTIVES:

1. Career Education: Students will be able to:

   . recognize that early interest may lead to a career goal.
   . reflect on their career goals at this time.
   . explore these career goals.
   . recognize the relationship between
     - interests and career goals
     - achievements and career goals
     - aptitudes and career goals
   . obtain information regarding their earliest career awareness and to begin to think of subsequent changes.
   . begin to identify a pattern of their own interests
   . assess their strengths
   . analyze their successes
   . analyze a reading selection from a career - awareness point of view
   . recognize how early successes may lead to career choices

2. Communication Arts: Students will be able to:

- . read for information
- . obtain the meaning of new vocabulary words used in context
- . discuss the information
- . report information
- . retell the information gained
- . share the information
- . understand directions
- . follow directions
- . complete a chart
- . interpret the results
- . write a list
- . draw conclusions
- . think about and give examples
- . read a selection from a biography
- . tell in their own words what they have read
- . cite passages to support their statements

LAUNCH LESSON #1 - Career Awareness:

PERFORMANCE OBJECTIVES Students will be able to:

1. recognize that early interest may lead to career goal
2. reflect on early-stated career goals
3. explore early-stated career goals
4. recognize the relationship between
   a) interests and career goals
   b) achievements and career goals
   c) aptitude and career goals

MATERIALS

duplicated copies of articles adapted from the Sunday News Magazine section.
Worksheets #1 and #2 (p. ____)

DEVELOPMENT

1. Ask the students the following:

   - . "What did you want to be when you were little?
   - . "What do you remember of this? What do your parents and other members of your family tell you?"

2. List answers on the chalkboard.

3. Tell students the anecdote about "Paul" and his early stated goal.

   Pecple were always asking five-year old Paul, the baby in his family, what he wanted to be when he grew up. Well, one day his mother told him that he was going to become an uncle in a short time. "I don't want to be an uncle! When I grow up I want to be a fireman!"

4. How focus students' answers by asking: "How does becoming an uncle differ from becoming a fireman?" "What didn't Paul understand?"

5. Have students look at some of the items on the chalkboard.

   Ask: "Do you still want to be what you said as a young girl?"
   "Do you think what you feel at ages five or six will have anything to do with what you will be when you grow up?" "In what way or ways?"

   Some people really seem to know from a very early age what they want to do for life. One such person is Fabienne Savary, chosen by the Daily News as one of the ten high school graduates most likely to succeed.

6. Note to teacher: Pre-teach the following vocabulary in context: chef, food critic, caterer, culinary.

   For example, write the following sentence on the board:

   "The chef in the restaurant cooked a fine meal."

   Read the sentence to the class and have them respond to the following:

   What is a chef?
   How do you know from this sentence?
   What does a chef do?
   Where does a chef work?
   What is another word for a chef?
   Make up your own sentence using the word chef.
   Use this format with the other vocabulary words.

7. Distribute Worksheet #1. Read it to the class as the students follow along.

8. Ask students the following as needed to lead the discussion:

   When did Fabienne first show an interest in cooking?
   Name her three job choices.
   Why did she choose "the food business?"
   How do you know she is good at what she does?
   (Elicit that she was hired by a good restaurant)

   Move students toward independent reading.

9. Tell students that here is another story about a successful high school graduate for them to read on their own.

   Distribute Worksheet #2 (Story of Alex Fung)

   Pre-teach the following vocabulary in context: seamstress, annual, fashion designer, talented.

   Use the previous steps as a guide.

Write the following questions on the board:

What does Alex Fund want to be?
When did he first learn about this career?
What did he do in the fourth grade?
Where did he show his work?

Go over the questions with the students before they read the story. Then have them read the story to find the answers. Go over the answers.

Summary

10. Compare the two stories.

1. How are the two stories alike?
2. How did both graduates know what they wanted to be?
3. What influenced them?

FOLLOW-UP ACTIVITIES

Have students ask their parents or other family members all the things that they wanted to be when they were little, and how old they were at the time. Did they want to be more than one thing? Reassure the students that choices may and probably will change and that it's okay. Have them list the things they learned they wanted to be.

WORKSHEET 1

Fabienne Savary of City-as-School got her first cooking set at age 4. I always wanted to work in a kitchen," she says. Fourteen years later, she has been hired as a chef at Le Perigord, a fancy French restaurant, after working there as part of her high school education. Savary knows what she wants to do. "I want to be a chef in a restaurant, a caterer or a food critic. I'm going to do something in the food business, I'm sure of that." Her choice is food because "I love to eat," and because "I like to cook for people. I love to see their faces when they enjoy what I've made." She plans to spend 18 months in a culinary school in Switzerland before returning to New York to cook up her fortune.

Source: Adapted from "We'll Be Seeing You In All Those High and Mighty Places - Ten city high school graduates most likely to succeed" by Jonathan Mandell in SUNDAY DAILY NEWS Magazine, p. 12.

WORKSHEET 2

Alex Fung of the High School of Fashion Industries grew up in Chinatown watching his mother making clothes at home. Even before he entered nursery school, she would take him on trips to the factory where she worked as a seamstress. By fourth grade, Fung was making his own little clothes for toys. By junior high school, he had decided he was going to make it as a fashion designer. His teachers agree: "Alex is by far the best student I've ever had," says his fashion art teacher, Rivka Kiman-Estroff. "He's a talented student who knows what he wants to do. He has a beautiful sense of design and color." At the annual fashion show, while the other students have two or three garments selected for display, the judges picked 11 of Fung's.

Fung knows the fashion world is tough and that it will take "a lot of hard work." But he is convinced he will be able to make a good living as a designer. His name may not be on the back of everybody's jeans but, he says, "I'll have my name someplace."

Source: Adapted from "We'll Be Seeing You In All Those High and Mighty Places - Ten city high school graduates most likely to succeed," by Jonathan Mandell in SUNDAY DAILY NEWS Magazine, p. 12.

LESSON 2 - Career Awareness

PERFORMANCE OBJECTIVES Students will be able to:

1. obtain information regarding earliest career awareness
2. begin to think of subsequent changes

DEVELOPMENT

1. Have students take out lists made for the homework assignment

2. Ask: What kinds of things/careers did your classmates choose? (Write these on the board as one or two students volunteer their answers.)

   What did you want to be?

   Why did you want to be that?

   How old were you when you decided on the career?

   Do you still want to be it? How do you feel about it now?

3. Encourage the students to question each other further. Ask students to choose a partner, preferably one they don't know well. Using the large group model, the students will share their lists with each other.

   Circulate around the room lending assistance where and when needed.

4. Have students report one another's findings to the whole class.

   Suggested follow-up writing assignments

   a. Ask students: "How did you feel when you heard members of your family telling about what you wanted to be when you were little?"

   b. Have students write to somebody famous and ask them what they wanted to be when they were young/little. Have them tell the person to whom they are writing that they are learning about career choices.

      Possible questions to guide the letter writing are:

      1. What did you want to be when you were little?

      2. Did you ever change your mind?

      You may wish to include a statement about why you chose to write to this person.

   After all letters are written and mailed, responses should be displayed on a bulletin board entitled "What They Wanted to Be" or another suitable title.

Additional Activity:

Have students bring in pictures or snapshots of themselves when they were little. Captions telling what the students wanted to be are mounted either alongside pictures or elsewhere to provide a matching guessing game. You may wish to entitle the bulletin board, "What Do You Want To Be When You Grow Up?"

LESSON 3

PERFORMANCE OBJECTIVES: Students will be able to:

. begin to identify a pattern of their own interests.

MATERIALS

Duplicate Worksheet 3, "Your Activity Chart."

DEVELOPMENT

1. Tell the class: We saw how early interests can lead to future careers. What are your interests? How can we find out what they are? You may have interests you're not aware of.

2. Distribute copies of Worksheet 3.

3. Read step 1 of directions to the students as they follow along.

4. Have volunteers reread those directions to insure comprehension.

5. Read each item as the students place check marks beside their interests.

6. Read step 2 of directions.

7. Discuss into which group each item should fall.

8. After doing several items with the class, tell the students to complete the activity on their own. Circulate around the room to assist the students when necessary.

9. Demonstrate to students how to tally their results for totals. Write the names of the three groups on the board and begin the tally. Students complete their own.

10. Write "Interest Awareness Scoresheet" on the board and draw the following Score Box:

My Score Box

Things = _____ _____
Ideas = _____ _____
People = _____ _____

Transfer totals into the score box in column 1

Write Score Key on board:

High Interest = 4 or more
Medium Interest = 2-3
Low Interest = 0-1

Rate yourself in column 2 of the Score Box.

11. Have students copy their own Score Box into their notebooks under "Interest Awareness" heading.

12. Discuss results with students by asking them:

How did the results of this activity compare with what you think your interests are? Where you surprised in any way by the outcome? Why? How can knowing what your interests are help you to choose a career best suited for you?

WORKSHEET 3

YOUR ACTIVITY CHART

You probably have many interests. On the left side of this page are some activities that interest people. Each activity is related mainly to the Things, Ideas, or People groups on the right side.

1. First go down the left column and check all those activities that interest you. Add some interests of your own.

2. Next place the numbers that you checked in the right side column, beside the Worker groups where they best belong.

Activities	Things
_____ 1. Likes working on motors	_____
_____ 2. Enjoys reading books	_____
_____ 3. Likes to create and invent	_____
_____ 4. Enjoys learning new words	_____
_____ 5. Likes to work with numbers	_____
_____ 6. Likes parties	_____
	Total _____
_____ 7. Enjoys building things	_____
_____ 8. Likes to draw and paint	_____
_____ 9. Likes solving riddles	_____
_____10. Likes to talk to people	_____
_____11. Likes to write	_____
_____12. Enjoys using tools	_____
_____13. Likes puzzles	_____
_____14. Likes to be the leader	_____
_____15. Enjoys operating machines	_____
_____16. Likes to amuse others	_____
_____17. Enjoys rock collecting	____

_____18. Likes to be with people _____

_____19. _____ _____

_____20. _____ _____

Total _____

_____

Adapted from "My Bread and Butterflies Career Book" by Debra Sharpe, Sharon Strom, W. Wesley Tennyson TSC, Houghton Mifflin Co.

LESSON 4

PERFORMANCE OBJECTIVES: Students will be able to:

1. assess their strengths
2. analyze their successes
3. think about and give examples
4. write a list on a chart
5. draw conclusions

MATERIALS

Duplicated copies of Worksheet 4 - "My Success Chart," and Worksheet 5 - "Reasons for Feeling Successful."

DEVELOPMENT

1. Ask the class: What are you good at? What are you successful at? Think of everything - inside school and out. What do your friends say you're good at?

2. Distribute "Success Chart" Worksheet.

3. Read directions to students.

4. Offer some examples of possible success. For example:

   a. Perfected a good jump shot in basketball.
   b. Learned a difficult song on a guitar.

5. As students make their lists, circulate to encourage and assist where necessary.

6. When lists are finished, read the bottom sentence to the students. Have them pick the one success from their list that was their <u>biggest</u> recently and star (*) it.

7. Ask volunteers to read from their lists. "Now we will see if we can learn something about ourselves from your lists."

8. Distribute copies of Worksheet 5, "Reasons for Feeling Successful." Read the directions, Part 1 as students follow along.

9. Read the reasons from A to I and help them think of other reasons to be written in letter J or K. Go over sample answers with the class. Do as many as necessary until students understand the task. Lead the students to analyze some of their successes.

10. Have students look at Part 2 of the worksheet. Read the directions while the students follow along. "What do you have to do?" Students complete Part 2.

11. Have students look at Part 3. "What do you have to do here?" Complete the sentence. (Note to the Teacher: You may wish to discuss this before students complete the sentence.)

12. Have students look at Part 4. Part 4 says that "sometimes a person's definition of success changes." Why might that happen? Tell what you hope your biggest success will be. Then complete the sentence.

WORKSHEET 4

Bona Fide Success
Stamp goes here

MY SUCCESS CHART

Think of successes you have had recently at school, at home, in clubs, or with friends. List as many as you can think of in the spaces below. We will come back to this chart to fill in the boxes with another activity.

1. _____ _____
2. _____ _____
3. _____ _____
4. _____ _____
5. _____ _____
6. _____ _____
7. _____ _____
8. _____ _____
9. _____ _____
10. _____ _____

Adapted from My Bread and Butterflies Career Book by Debra Sharpe, Sharon Stron, W. Wesley Tennyson. TSC, Houghton Mifflin Co., 1976.

WORKSHEET 5

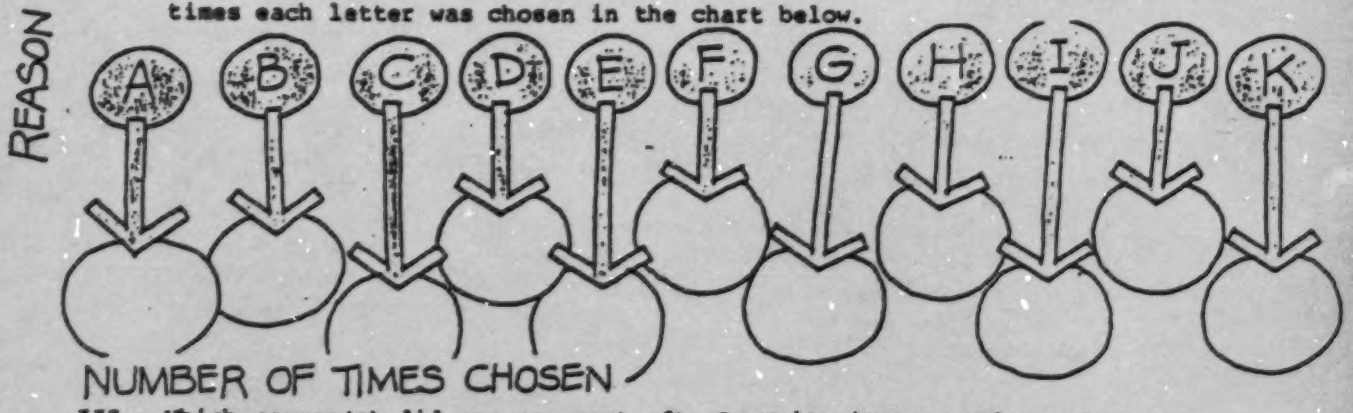
REASONS FOR FEELING SUCCESSFUL

DIRECTIONS

I. Listed below are some reasons people have for feeling successful. You may have others. Some extra space is provided for you to record any reasons not listed. Look at the successes you listed on your Success Chart. Decide why you thought they were successes. In the boxes next to each success you listed place the letter(s) of the reason(s) why you considered it a success. You can use the same reason more than one time. There are no right or wrong answers!

A. I was given money or a present.
B. I got somebody to do something.
C. People liked me.
D. I helped somebody.
E. I did it all myself.
F. I did it well and felt good.
G. People looked up to me.
H. My family was proud of me.
I. I tried something new.
J. _____
K. _____

II. Count the number of times you used each letter. Record the number of times each letter was chosen in the chart below.



III. Which reason(s) did you use most often? Write it to complete the sentence. "I feel successful when...." This tells you your current definition of success.

I FEEL SUCCESSFUL WHEN _____

_____

IV. Sometimes a person's definition of success changes. Tell what you hope will be your biggest success in the future. THE BIGGEST SUCCESS I HOPE TO HAVE IN THE FUTURE IS:

_____

_____

LESSON 5

PERFORMANCE OBJECTIVES Students will be able to:

1. analyze a reading selection from a career-awareness point of view.
2. recognize how early successes may lead to career choices.
3. read a selection from a biography.
4. tell in their own words what they've read.

MATERIALS: Duplicated copies of Worksheet 6, excerpt from The O. J. Simpson Story

DEVELOPMENT

1. Write "Born to Run" on the board. Have students look at this title. Ask them what they think this story will be about.

2. Write O. J. Simpson on the board. Read his name and ask students who he is. If no one knows, tell them.

3. Ask students what other sports greats they know or have heard about. Who are they? What have they done?

4. Ask students how they think sports people decide to become professional, to do their sport for a living. (Accept student suggestions.)

5. Tell students that together, you will read a little bit about how O. J. Simpson decided to make sports his career. It comes from a biography about the football player. Write the word, "biography" on the board and have it read. Ask: What is a biography? How does it differ from a made-up story (fiction).

6. Tell them: Here is some vocabulary we will see in the story. (List vocabulary words on the chalkboard in context for students to figure out. Vocabulary can be developed from sentences read to the students.)

   New vocabulary for study: ghetto, impressions, athletic, commitment, sportswriter, achieve, precisely

7. Distribute copies of Worksheet 6. "Listen as I read to you about how O. J. Simpson decided to make sports his career.

8. Ask students to find out what his mother and father remember about him when he was little. Read Paragraph 1 to the class as they follow along. "Why was sports important to kids where O. J. grew up? Listen to find out." Read the next two paragraphs to the class.

9. Ask students: "What was O.J. good at? What did he have most success at?" Have students remember the success chart that was made up. Have them think of what O. J. would have written on it. Read the next three paragraphs.

10. Tell students that the final part of this reading tells how O. J.'s whole family gets involved in his career choice. Have them listen to find out what his mother does.

    Finish the selection and then go back over the questions you asked during the reading.

11. Tell students to pretend that they are O. J. Simpson. Have them fill in a success chart for him.

12. Have students tell in their own words why sports was important in the ghetto. Find the parts that say this in the story and read these to us.

13. Write the title once again on the board. Ask: "How did the title give you a clue to what this story was about?"

WORKSHEET 6

BORN TO RUN: THE O. J. SIMPSON STORY

By Larry Fox

O. J. Simpson is one of football's all-time greatest living players. He made National Football League history as the first running back to gain more than 2000 yards in a single season. He is the top runner in pro football.

O. J. Simpson's parents have strong impressions of their son in his early years. "It was always sports," Mrs. Simpson told sportswriter Dwight Chapin. And Jimmy Simpson, his father, agrees, "Sports came first." Sports is more than a game in the ghetto, and O. J., always aware of the world around him, recognized this fact of life in a hurry. "Everyone was rated by his athletic ability," he recalls. "If you were the best baseball player, you were the leader of the gang."

From the beginning there was this driving force within O. J. Simpson to be No. 1, to be the top man. The problem was that it took him a long time to decide who or what he wanted to be and how best to go about it. He longed to achieve, but it's not easy in the ghetto to find proper goals.

But O. J. quickly realized that he possessed athletic skill, and that this was the route he would follow. "I was always," he says with pride, "the leader of the gang."

In the middle of the ghetto, atop Potrero Hill, was a youth center with its clubhouse, basketball courts, baseball diamonds, and football field. It was here that O. J. made his commitment. He was not yet 10 years old.

O. J. remembers spending his first summers visiting relatives back in Louisiana. That's where he earned his first money, picking cucumbers. Later the family would visit an uncle, who ran a meat market in Las Vegas. Simpson remembers precisely the moment that his mother joined in his commitment to sports.

He was ten, and the family had just arrived in Las Vegas for a brief vacation. But O. J. was very unhappy. There was a baseball game scheduled back home in two days, and O. J. was supposed to play. O. J. was so unhappy, he was ruining the vacation for everyone. So, Eunice Simpson, his mother, finally drove him 500 miles back home so he could play. They arrived at the game only minutes before it began. At that moment mother and son knew that it would be sports forever for O. J.

Source: Larry Fox, Dodd, Mead

Follow-Up Experience

1. Keep all work done in this module in individual student folders. Invite as many students as interested to make their own books. Refer to the Book Publishing Module No. 9 for full instructions.

2. Some students may like to create books about their future careers; some may be real in nature, while others may be made of dreams! The book may be a combination of real and fantasy careers. Who knows, perhaps the fantasies will become real in years to come. This is part of the hope, aspirations, promises which we must help to keep alive.

Module 9.

How to Bind and Publish Your Own Books

Prepared by: Olive R. Francks
Communication Arts Unit and
Shirley Morrison
Fordham University

Adapted from the Book Publishing Enrichment Program for Promotional Gates Classes, 1982.

MODULE NUMBER 9

THEME: Book Explorations

Lesson No. 1

PERFORMANCE OBJECTIVES Students will be able to:

1. become familiar with selected literary genre, e.g., poetry, animal stories, informational books, picture/story books.
2. identify the parts of a book (e.g., spine, foreword, flyleaf, title page, binding, cover).
3. use these terms in reading, speaking, and writing.

MATERIALS

Books, checklist, folders.

VOCABULARY

binding, spine, flyleaf, frontispiece, title page, cover.

DEVELOPMENT

1. Inform the students that there is to be a "Rainbow Publishing Company" in their school. Each student will be a member of the company's Editorial Board.

2. Divide the class into groups of four (4).

3. Provide a selection of children's books for each group to examine (approximately 4-5 books per group, preferably in a variety of genres).

4. With the students, identify the parts of a book as described in the objectives.

5. Using one book for demonstration, help the class to identify what makes it attractive, well constructed, and durable.

6. Using the book checklist and the book shown previously, go over the items with the class.

7. Have groups of students examine their sets of books, using their checklists.

8. After approximately 20 minutes, stop the groups and ask each of them to share their reactions with the rest of the class, illustrating with their book.

9. With the students, summarize recommendations, either on a chart or chalkboard, for the Rainbow Publishing Company.

FOLLOWUP

Invite students to preview trade books of their choice found in the school library, classroom, home, or public library.

Keep the completed book checklists in a folder for easy access.

Ask students to alphabetize these according to story titles.

EVALUATION

The quality and quantity of completed book checklists and observation of sustained interest.

THE RAINBOW PUBLISHING COMPANY

Book Checklist

Author(s) _____

Title _____

Publisher and date _____

Binding:

Materials used _____

Durability _____

Ease in opening book _____

Other comments _____

Quality of materials:

Paper _____

Cover _____

Pictures and illustrations _____

Type style _____

Other Comments:

Size _____

Print _____

Date reviewed _____

Reviewer(s) _____

_____

_____

Books - Inside and Out

Lesson No. 2:

PERFORMANCE OBJECTIVES Students will be able to:

1. explain how books are organized and recognize the parts of a book including: title page, publishing information, dedication page, acknowledgments, table of contents, chapters, pagination, index, and other front and back matter (introduction, foreword, glossary, etc.).

2. learn how to compare content organization in different types of books using a comparision checklist.

MATERIALS

Books, including dictionary or encyclopedia, cookbook, etc., and comparison checklist.

VOCABULARY

publisher, publishing, chapter, acknowledgment, contents, pagination, dedication

DEVELOPMENT

1. Ask students: "Can you tell a book by its cover?"

2. Display a dictionary or cookbook to the class (only the cover of the book should be visible). Then ask the class if they can identify the type of book by its cover only.

3. Arrange the class into teams of two.

4. Choose two different kinds of books such as: an informational book and a poetry book.

5. For each of the books, identify the organization of content as described in the objectives.

6. Guide the class to compare the ways in which both books are organized.

7. Record the comparisons on the Comparison Checklist.

8. Distribute two to three different books to the teams plus the comparison checklist. Have students repeat the procedure as demonstrated.

9. After approximately 15-20 minutes, ask the class to meet as a group to share their findings.

10. Help students generalize their findings at the chalkboard or on a chart:
    - Have them describe how different books are organized in different ways.
    - Have students list these differences in table form.

FOLLOW-UP

Have students evaluate other books in the classroom including the basal reader, social studies and science texts.

EVALUATION

Capability of students in applying specialized vocabulary and related terms when they discuss books.

THE RAINBOW PUBLISHING COMPANY

class: 4 _____ P.S._____

COMPARISON CHECKLIST FOR BOOKS REVIEWED

Book # _____ Book # _____

ORGANIZATION OF BOOK	page(s)	Title: _____ Author:	page(s)	Author:
title page				
publishing information				
dedication				
acknowledgments				
table of contents				
chapters				
illustrations				
pagination				
comments				

The Lively Art of Picture Books (film)

Lesson No. 3:

PERFORMANCE OBJECTIVES Students will be able to:

1. learn about well-known authors of children's books. In this 50 minute documentary, the authors describe why they write, how they began, and the excitement of authorship.

2. gain an understanding about the process of writing, editing, publishing, and sharing books.

MATERIALS

*The Lively Art of picture Books, Weston Woods 16mm film. A selection of books by the authors represented in the film.

Where the Wild Things Are by Maurice Sendak
Make Way for Ducklings by Robert McCloskey

VOCABULARY

duck, duckling, where, wild, art, wonder

DEVELOPMENT

1. Introduce students to well-known authors, such as Maurice Sendak and Robert McCloskey.

2. Display books by authors represented in film.

3. List names of authors represented in film.

4. Ask students to give brief description of what each might be like, based on the books on display, their content, and on any prior information the students may already have.

5. Have students view the film. You may choose to stop the film midway to encourage discussion about the authors, their ways of writing, the editors' job, etc.

6. At the conclusion of the film, elicit from students information they have gained about writers and bookmaking. Record these impressions on a chart or have students write their own impressions in individual journals.

* This film may be rented from Weston Woods for a small fee. If it is not possible to show this film, borrow 2 or 3 filmstrips from Weston Woods. These are free rental.

FOLLOW-UP

Have each student select one of the authors introduced in the film and research to find out more about that author's life.

EVALUATION

Using the book checklist from lesson No. 1, ask students to discuss each item in terms of the new information they have gained. For example: "What have you learned about illustrations? About the size and format of a book?" etc.

Alternate Lessons

1. Take class to a specialized library, such as an Historical Society library, a University library, etc.

2. Take class to a local newspaper or bindery.

Our First Publication

Lesson No. 4:

PERFORMANCE OBJECTIVES Students will be able to:

1. choose a theme or themes for a first edition book for The Rainbow Publishing Company.

2. identify the audience(s) for the book(s)

MATERIALS

I Am the Cat and other books by L.B. Hopkins.

VOCABULARY

anthology, illustrations, compile, collections, theme, wide

DEVELOPMENT

1. Using I Am The Cat elicit from the students their ideas about the theme and why it may have been selected by the author.

2. Repeat the above procedure for two or three other collections by Lee Bennett Hopkins.

3. Ask the class the following questions:
   - "Who do you think would buy/read this book?"
   - "Why do you think the theme "cats" would have wide audience appeal?"
   - "What would you like as a theme for your book? Who would your audience be?"

   Establish criteria for selection:
   - author interest
   - wide audience interest

   Discuss and list on chalkboard the students' suggestions.

4. Divide students in groups of 4-5 to agree on a theme and the kinds of selections they wish to include.

5. After 10 minutes ask each group to record its theme and the names of the members of the group on the chalkboard or chart paper.

FOLLOW-UP

Bring to class any books, magazines and illustrations which may be valuable in preparing the first editions.

EVALUATION

The ability to work in groups in selecting a theme for a book.

Collecting and Selecting

Lesson No. 5:

PERFORMANCE OBJECTIVES Students will be able to:

. develop skills in choosing writing selections (own works and those of known authors) and illustrations for the first editions.

MATERIALS

I Am the Cat by L.B. Hopkins.
Small Poems by Valerie Worth.
My Cat Has Eyes of Sapphire Blue by Aileen Fisher.
Other source books for the selections included in I Am the Cat.

Collection of at least 15 books from school library, such as: anthologies, poetry, stories, folktales, etc.

VOCABULARY

anthology, collections, publisher, theme, copyright, illustrator

DEVELOPMENT

1. Show the class I Am the Cat by L.B. Hopkins, Small Poems by Valerie Worth and My Cat Has Eyes of Sapphire Blue by Aileen Fisher and elicit from students why these books might be grouped together.

2. Ask the students why the illustrations in I am the Cat are important to this book.

3. Using I Am the Cat, show several sources from which Hopkins selected materials.

4. Guide students to realize the extent of the author's search for materials.

5. Help students develop a procedure for finding selections for their books (e.g., finding other books on the same theme, anthologies, collections of poems, etc.)

6. Guide students to realize that Hopkins often had to search page by page in books for the material he wanted.

7. Group students according to theme selected and distribute a minimum of 3 types of anthologies or collections, and allow students to work alone or in pairs to search for selections.

8. Have students photocopy or copy their selections, recording necessary bibliographic information.

9. Encourage members of each group to search for illustrations or pictures on their themes.

FOLLOW-UP

Display other source books useful for preparing the first editions. (Encourage students to visit the public library for additional resources).

EVALUATION

The sustained interest of the students and their ingenuity in finding sources for their book selections and illustrations.

Their ability to stick to a theme.

Making a Book (Visual Organization)

Lesson No. 6:

PERFORMANCE OBJECTIVES Students will be able to:

1. make a bound book including layout, format, cover design, and to understand the process of editing a book.

2. learn to make choices such as: soft cover; hard cover; shape; spiral binding; accordion binding; number of pages based on amount of material selected, and introductory pages, (including title page, publishing information, table of contents, etc.).

MATERIALS

Directions for organizing a book.
How to Make Your Own Books by Harvey Weiss, or an alternate selection.
Table or large desk area.

VOCABULARY

paper - terms referring to kinds of paper: (charcoal, drawing, rice, watercolor)
paste
pastel
ink
measure, measurement, measuring
organize, organization, organizing
sequence, sequencing

DEVELOPMENT

1. Display to students a completed book and pictures or examples of other kinds of hand-made books.

2. Have students:

. decide which pieces of writing are to be copied (typed) for the book.
. choose which pictures will be incorporated in the finished book.
. lay out all materials (pieces of writing and pictures) on a large flat surface.
. decide on the placement of materials, from front to back including blank pages for title, dedication etc.
. print, write, or type the written materials for actual placement on pages.
. affix materials to pages with glue or tape, etc.
. store materials in order and in a safe, flat storage place.

FOLLOW-UP

Have students make suggestions for the cover - ask them to consider color, texture, and print for cover.

EVALUATION

Discussion of what goes into bookmaking and decisions regarding each group's choice.

Binding a Book I

Lesson No. 7:

PERFORMANCE OBJECTIVES Students will be able to:

1. learn one type of bookbinding (Refer to Book Publishing Workshop for other types.)
2. complete a cover for a book.

MATERIALS

Paper - cut to size
Oaktag - cut to size
Cardboard (2 sheets per book)
Large needle & heavy thread
Drymount
Glue
Choice of fabric or paper (e.g. marbleized)

VOCABULARY

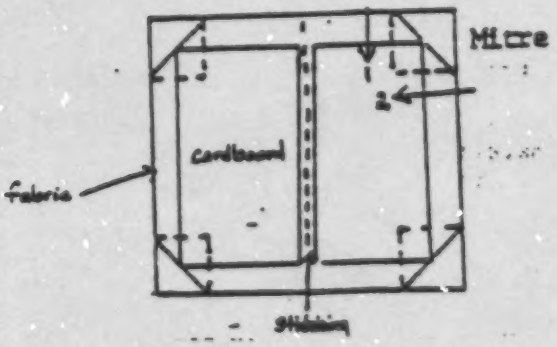
fabric
dedicate, dedication
page
bind, binding, bound

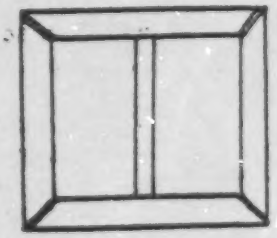
DEVELOPMENT

1. Present the materials (cloth, paper, etc.) and describe how cover will be made (hands-on workshop) by each student.

2. Have students lay down book pages on top of oaktag cover. Fold down center and stitch the centerfold using large needle and strong thread.

3. Have students insert cardboard leaves inside oaktag covers. Glue the cover material to cardboard (see illustration below):





4. Have students lay oaktag on top of decorated paper or fabric, allowing one-inch margin all around.

5. Have mitre edges of fabric; turn over edges and glue down.

6. When glue is thoroughly dry, instruct students to close book carefully.

FOLLOW-UP

Duplicate pages of book for each child in the class (optional).
Ask children to review their favorite books to note details in binding, etc.

EVALUATION

The ability to follow directions and complete steps to date.

Binding a Book II

Lesson No. 8:

PERFORMANCE OBJECTIVES Students will be able to:

1. assemble all materials worked on to date.
2. complete binding the pages and cover of a book.
3. complete the book as planned including dedication, table of contents, publishing information, pagination, etc.

MATERIALS

Refer to Book Publishing Workshop for full details.
See Samples of Hand Bound Books.

VOCABULARY

marble, marbleize,
center, inside, outside
fold, mitre
glue, glueing

DEVELOPMENT

1. Have students rotate tasks so that all may participate in all phases. Encourage students to talk quietly while working, to plan for a work celebration.

2. Have students continue with the procedures listed in Lesson No. 7 until all steps have been completed.

3. Spend time with each group, assisting in the assembling and binding, as needed.

4. Check to see that all pages are included (title page, dedication, etc.).

FOLLOW-UP

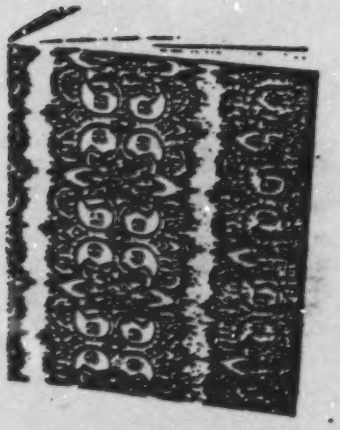
Suggest that students bring in ideas for the book celebration (what sort of invitation, who, when, where, what will be done, etc.).

Show a sample of another type of book making and binding, (such as an accordian book), which children may elect to try at another time.

EVALUATION

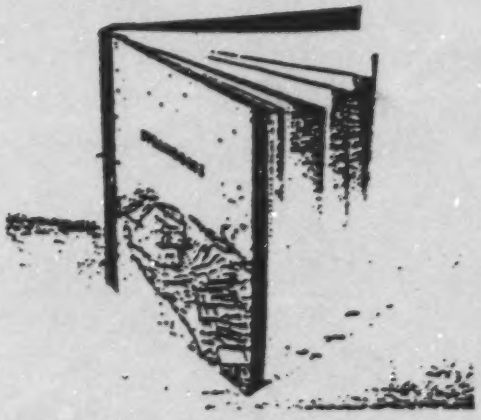
Check all books, for neatness, accuracy, attractiveness, durability.

SAMPLES OF HAND BOUND BOOKS



This cover uses gift wrapping paper. The paper, which is quite flimsy, was pasted down onto some heavy paper. This, in turn, was cut to size and folded in half. Then the cover and inside pages were sewn together through the center fold.

This cover was made by putting a few drops of ink on a sheet of paper then folding the paper over and rubbing it while the ink was still wet. The finished design was then pasted down on cardboard to make the kind of cover described on page 19.



An old marine chart was pasted onto cardboard to make this cover. Road maps, which are similar to marine charts, are easy to come by and are also quite effective when used in this way. The title was clipped out of a magazine and pasted on a piece of colored paper. This in turn was pasted onto the chart.

Two small linoleum blocks were used in a repeated pattern to make this cover. This is an easy way to get some very effective designs.

Source: How to Make Your Own Books By - Harvey Weiss, Page 16.

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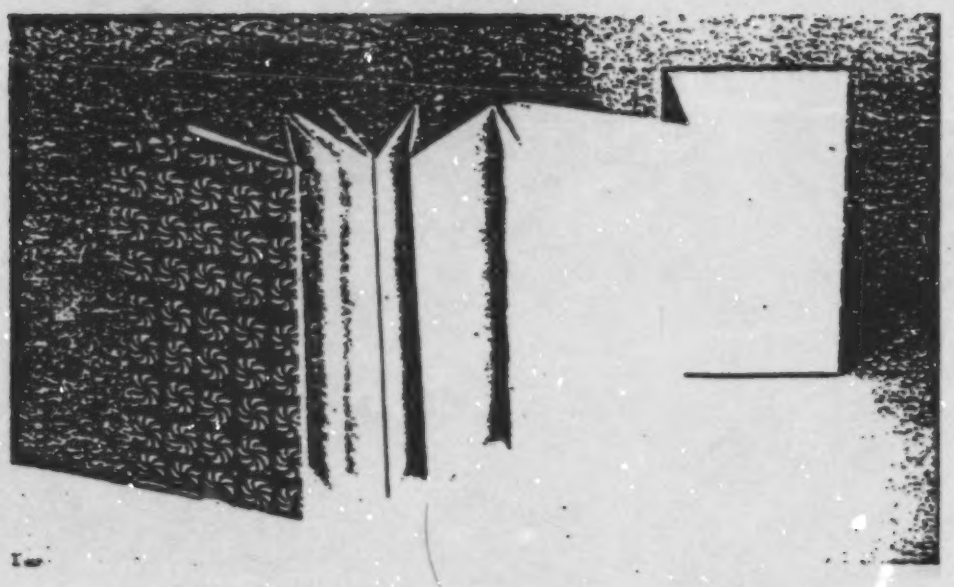
SAMPLE OF ACCORDIAN BOOKS



48

Source: How to Make Your Own Books By - Harvey Weiss, Page 48.

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The Finishing Touches

Lesson No. 9:

PERFORMANCE OBJECTIVES Students will be able to:

1. complete all work connected with the first editions for the Rainbow Publishing Company.
2. write invitations and flyers.
3. make a group decision on how to share our books at the celebration.

MATERIALS

Materials for class invitations (paper, pens, etc.)
Book blurbs
Art materials including poster paper, paint, chalk, craypas
Audio cassette recorder and tapes (optional) for oral readings.

VOCABULARY

blurb
flyer
celebrate, celebration
invite, invitation
R.S.V.P.

DEVELOPMENT

1. Help students create a class invitation form. If an author from a local publishing company can come, announce this to the class.

2. Elicit from students ideas for a class invitation, such as:

   The Rainbow Publishing Company of P.S. _____
   enthusiastically invites you to attend a
   celebration of our first editions.
   date: time:
   place:
   R.S.V.P. to class _____

3. Help students decide where the celebration will be held and how the room should be arranged for the event. (Move desks and chairs, set up a long table, etc.)

4. If there is to be food, have students discuss what items to bring or order.

5. Have the class decide how to display the first editions.

6. Discuss the program:
   - will there be oral readings from the books?
   - should there be a display of early works of art or writing which went into the making of the books?
   - which children will speak and read at the celebration?

7. Arrange for an autographing session by the authors.

FOLLOW-UP

Decide what type of book binding you would like to do next.

Distribute the invitations, as arranged.
Call a local newspaper to invite them.
Write informal press releases

EVALUATION

The ability of students to work together and their interactions.
The quality of the written invitations.
The suggestions on how work will be accomplished for the celebration.

Celebrating Our Authors and Editors

Lesson No. 10:

PERFORMANCE OBJECTIVES Students will be able to:

1. gain a feeling of selfworth.
2. enjoy a shared experience.

MATERIALS

First editions of Rainbow Publishing Company on display
Source materials used (anthologies, trade books, etc.)
Charts made by class and teacher
Checklists, etc.
Refreshments (optional)

VOCABULARY

celebrate, celebration
author (review)
edit, editor (review), edition
autograph

DEVELOPMENT

1. Motivate students by talking to them about promise of social interaction and the sense of pride in an achievement.

2. Introduce or pick a student representative to introduce the authors and editors of each book.

3. Have members of each group talk about their book:
   . why they chose this theme
   . problems encountered
   . solutions arrived at
   . what they want to write next

4. Have students read from their books
   . individual readings
   . choral or group readings

5. Arranges for book sharing through the school library.

FOLLOW-UP

Begin to plan for the next book(s) by individual students and/or by groups. These will emphasize original writings by students.

EVALUATION

Interest in writing and in preparing a second book.

SELECTED REFERENCES

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(b) for Teachers and Students

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_____. Time of Wonder. NY: Viking Press, 1975.

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Sendak, Maurice. Where the Wild Things Are.

_____. Chicken Soup with Rice. NY: Harper and Row, 1962.

_____. Outside Over There. NY: Harper and Row, 1981.

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Part III: Appendices

Appendix A

SURVEY OF PHONIC ELEMENTS

INITIAL CONSONANTS

Number your paper (or rexographed form) from 1-18. I will say some words. Think of the first consonant you hear in each word. Write just the first consonant on your paper. For example, if I say *jan*, what will you write? If I say *march?*

Now we are ready to begin. Listen carefully. (Dictate words in sample below, using normal pronunciation.)

Correct Response		*Sample Word*	*Correct Response*		*Sample Word*
1.	m	mean	10.	v	voice
2.	t	tail	11.	j	juice
3.	b	board	12.	z	zip
4.	f	fence	13.	g	gate
5.	w	wait	14.	r	rose
6.	h	hide	15.	y	young
7.	p	paint	16.	l	late
8.	s	sand	17.	k	kite
9.	d	desk	18.	n	neat

FINAL CONSONANTS

Number your paper (or rexographed form) from 1-15. I will say some words. Think of the last letter you hear in each word. Write just the last letter you hear on your paper. For example, if I say *bus*, what will you write? If I say *pull? safe?* Now we are ready to begin. Listen carefully. (Dictate words in sample below using normal pronunciation.)

Correct Response		*Sample Word*	*Correct Response*		*Sample Word*
1.	m	hum	9.	j	judge
2.	t	flat	10.	z	size
3.	b	rub	11.	g	beg
4.	f	self	12.	r	hear
5.	p	drop	13.	l	wheel
6.	s	case	14.	k	oak
7.	d	add	15.	n	chain
8.	v	dove			

CONSONANT BLENDS

Number your paper (or rexographed form) from 1-19. I will say some words. Think of the first two letters you hear in each word. Write just the first two letters on your paper. For example, if I say *ship*, what will you write? If I say *that?*

	Correct Response	*Sample Word*		*Correct Response*	*Sample Word*
1.	bl	blade	11.	gr	grape
2.	cl	clean	12.	pr	prince
3.	fl	flag	13.	tr	trail
4.	gl	glove	14.	sc (sk)	scarce
5.	pl	please	15.	sm	smart
6.	sl	slam	16.	sn	sneeze
7.	br	bread	17.	sp	spine
8.	cr	cream	18.	st	still
9.	dr	drape	19.	sw	swell
10.	fr	free			

VOWEL SOUNDS

Number your paper (or rexographed form) from 1-10. I will say some words. Listen for the vowel sound. Write the vowel you hear and *short* or *long* depending on the vowel. For example, if I say *hill?* (short *i*) If I say *seem?* (long *e*). Now we are ready to begin. Listen carefully. (Dictate words in sample, using normal pronunciation.)

	Correct Response	*Sample Word*		*Correct Response*	*Sample Word*
1.	short *i*	kick	6.	short *o*	pop
2.	long *e*	steel	7.	short *u*	stuck
3.	short *a*	camp	8.	long *i*	dime
4.	long *o*	goal	9.	short *e*	step
5.	long *a*	rake	10.	long *u*	cute

The teacher will review all students' papers to identify those phonic elements most frequently missed by the group as a whole.

Appendix B

SURVEY OF STRUCTURAL ELEMENTS

Part I

On your paper list letters A through L. When I say a word, write the number of syllables you hear next to the right letter. (Practice with samples below before testing begins.)

Sample A: because
"How many syllables (or parts) do you hear in because? That's right, there are two syllables: be'cause. Write the number '2' next to letter A."

Sample B: general
"How many syllables do you hear in general? That's right, there are three syllables: gen er al. Write the number '3' next to letter B."

Be sure students understand the process to be followed, before proceeding. Each word below will be presented in these steps:

- teacher says the word slowly
- teacher asks "How many syllables do you hear in _____?"
- "Write the number of syllables you hear next to letter _____."

C. nothing
D. American
E. head
F. until
G. between
H. unhappy
I. look
J. going
K. number
L. himself

Part II

Now I am going to say some words and I want you to write the first syllable you hear in the word. For example, if I say "unhappy" what will you write? That's right, the first syllable in "unhappy" is "un." Number your papers from 1 to 5 and listen carefully. Remember, you will only write the first syllable of the word I say.

1. today
2. until
3. public
4. disagree
5. repeat

Now I am going to say some other words and I want you to write the last syllable you hear. For example, if I say "apartment," what will you write? That's right the last syllable in "apartment" is "ment." Number your paper from 1 to 5 and listen carefully. Remember, you only have to write the last syllable of the word I say

1. eating
2. teacher
3. only
4. counted
5. helpful

The teacher will later review all papers to identify those structural elements most frequently missed by the group as a whole.

Appendix C

SURVEY OF BASIC SIGHT VOCABULARY

82 Words from E. W. Dolch List

Students' ability to rapidly recognize these frequently occurring words is fundamental to fluency in reading. Assessment will have to be done individually, presenting one word at a time until the student misses a total of five words. Testing should be stopped at this point since the student is likely to become anxious and frustrated.

The teacher will note the five words each student has missed and identify those most frequently missed by the entire group. These words will be taught in the designated Group A lesson on basic sight vocabulary.

If necessary, this survey of basic sight vocabulary can be repeated the following weeks with the teacher starting at the point on the list where the student left off the previous week. These words may be taught during the individual tutorials on Friday.

The 82 words from the Dolch Word List which are not found in the Kucera-Francis List are presented below.

1. am	21. fall	41. let	62. sit
2. ask	22. fast	42. light	63. soon
3. ate	23. five	43. live	64. sleep
4. best	24. fly	44. myself	65. soon
5. big	25. four	45. open	66. start
6. black	26. full	46. pick	67. stop
7. blue	27. funny	47. play	68. tell
8. bring	28. gave	48. please	69. ten
9. brown	29. give	49. pretty	70. tank
10. buy	30. goes	50. pull	71. today
11. call	31. green	51. ran	72. together
12. carry	32. grow	52. read	73. try
13. clean	33. help	53. red	74. walk
14. cold	34. hold	54. ride	75. want
15. cut	35. hot	55. round	76. warm
16. done	36. hurt	56. run	77. wash
17. draw	37. jump	57. saw	78. white
18. drink	38. keep	58. seven	79. wish
19. eat	39. kind	59. shall	80. write
20. eight	40. laugh	60. show	81. yellow
		61. sing	82. yes

Appendix D

INTEREST INVENTORY

Name _____ Date _____

1. My favorite sport is _____.
2. When I have free time, I _____.
3. My favorite television program is _____.
4. The day of the week I like most is _____ because _____ _____.
5. Reading is _____.
6. I like to read stories about _____.
7. The subject in school I don't like is _____ because _____.
8. My hobbies are _____.
9. I am going to be a _____ when I grow up because _____.
10. If I had three wishes they would be
    a. _____.
    b. _____.
    c. _____.

Appendix E

Informal Reading Inventory

Sample Inventories follow at two levels of readability: 35 and 38 (estimated) DRP Units.

At each level there is an illustration of a student's copy, a teacher's copy and a teacher's copy with notations of student's oral reading errors and verbatim responses to questions.

Fire!

"Look, Mom and Sara!" said Ken.
"I see a fire!
The can is on fire!
What can we do?"
"We have to call for help," said Sara.
"Mom, will you call for help?
We need help with the fire."
"I will call," said Mom.
"Here's the truck now," said Ken.
"It is not the big truck.
It is a good truck for this fire."
"We did it, Mom!" said Sara.
"We made the truck come to the fire."
"We made the call.
The call made the truck come.
We did do it, Sara," said Mom.

Questions:

1. Can you think of another word for "Mom"?

   Answer: _____

2. What word means the opposite of "help"?

   Answer: _____

3. What does "can" mean on line 4?

   Answer: _____

4. What was burning?

   Answer: _____

5. Who do you think Sara's mother called?

   Answer: _____

6. Sara said: "We have to call for help." What does she really mean to say?

   Answer: _____

7. How do you think Sara and her mother felt when the fire truck came?

   Answer: _____

8. Does the author give you the feeling that Sara acted wisely or foolishly?

   Answer: _____

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MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

Fire!

"Look, Mom and Sara!" said Ken.
"I see a fire!
The can is on fire!
What can we do?"
"We have to call for help," said Sara.
"Mom, will you call for help?
We need help with the fire."
"I will call," said Mom.
"Here's the truck now," said Ken.
"It is not the big truck.
It is a good truck for this fire,"
"We did it, Mom!" said Sara.
"We made the truck come to the fire."
"We made the call.
The call made the truck come.
We did do it, Sara," said Mom.

Needs help with:

Vowels _____
Diphthongs _____
Consonants _____
Blends _____
Digraphs _____
Sight Vocab. _____
Syllabication _____
Other _____

Questions:

1. Can you think of another word for "Mom"? (Same meaning)

   Answer: _____

2. What word means the opposite of "help"? (Opposite)

   Answer: _____

3. What does "can" mean on line 4? (Multiple)

   Answer: _____

4. What was burning? (Literal)

   Answer: _____

5. Who do you think Sara's mother called? (Inferred)

   Answer: _____

6. Sara said: "We have to call for help." What does she really mean to say? (Figurative language)

   Answer: _____

7. How do you think Sara and her mother felt when the fire truck came? (Character analysis)

   Answer: _____

8. Does the author give you the feeling that Sara acted wisely or foolishly? (Author attitude)

   Answer: _____

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MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

Fire!

"Look, Mom and Sara!" said Ken.
"I see a fire!
The can is on fire!
What can we do?"
"We have to call for help," said Sara.
"Mom, will you call for help?
We need help with the fire."
"I will call," said Mom.
"Here's the truck now," said Ken.
"It is not the big truck.
It is a good truck for this fire."
"We did it, Mom!" said Sara.
"We made the truck come to the fire."
"We made the call.
The call made the truck come.
We did do it, Sara." said Mom.

Needs help with:

Vowels _____
Diphthongs _____
Consonants _____
Blends _____
Digraphs _____
Sight Vocab. ✓
Syllabication _____
Other _____

Questions:

1. Can you think of another word for "Mom"? (Same meaning)
   Answer: momma - mother
2. What word means the opposite of "help"? (Opposite)
   Answer: don't help - like hurt
3. What does "can" mean on line 4? (Multiple)
   Answer: they could
4. What was burning? (Literal)
   Answer: the fire was in the garbage can
5. Who do you think Sara's mother called? (Inferred)
   Answer: the fire department
6. Sara said: "We have to call for help." What does she really mean to say? (Figurative language)
   Answer: they need someone to put out the fire
7. How do you think Sara and her mother felt when the fire truck came? (Character analysis)
   Answer: they must have heard the siren
8. Does the author give you the feeling that Sara acted wisely or foolishly? (Author attitude)
   Answer: I don't know!

From Inside My Hat. Ginn Reading Program, Level 4. Lexington, Ma.: Ginn and Co., c 1982, pp. 6-9. (estimated) Readability: 35 DRP Units. Reprinted with permission.

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Where do Animals Live?

by Suzanne Higgins

You know that a home has a roof and walls. But a home is not just a roof and walls.

A home is a place to get out of the cold. It's a place to eat. It's a place to sleep at night.

Just like you, animals need homes, too.

You read about a worm who lived in an apple. An apple is not a real home for a worm. Now you will read about some real animal homes.

Have you ever seen a bird as she hopped on the ground? A bird may be looking for something to eat.

She may be looking for something for her nest.

A bird likes to live in a tree.

Sometimes, in the city, a bird will make her nest on the roof of a house.

Where does a turtle live?

You may have seen a turtle on the ground. Have you ever seen a turtle lying in the water?

A turtle can make his home on the ground and in the water.

Questions:

1. What is another word for nest?

   Answer: _____

2. The opposite of "just like you" (line 5) could be

   Answer: _____

3. What does "lying" mean in this story?

   Answer: _____

4. Where do birds usually like to build their nests?

   Answer: _____

5. Why would a city bird build a nest on the roof of a house?

   Answer: _____

6. What does the author mean by "a home is not just a roof and walls"? (line 1)

   Answer: _____

7. Do you think the author likesanimals? Explain.

   Answer: _____

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MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

Where do Animals Live?

by Suzanne Higgins

You know that a home has a roof and walls. But a home is not just a roof and walls.

A home is a place to get out of the cold. It's a place to eat. It's a place to sleep at night.

Just like you, animals need homes, too.

You read about a worm who lived in an apple. An apple is not a real home for a worm. Now you will read about some real animal homes.

Have you ever seen a bird as she hopped on the ground? A bird may be looking for something to eat.

She may be looking for something for her nest.

A bird likes to live in a tree.

Sometimes, in the city, a bird will make her nest on the roof of a house.

Where does a turtle live?

You may have seen a turtle on the ground. Have you ever seen a turtle lying in the water?

A turtle can make his home on the ground and in the water.

Needs help with:

Vowels _____
Diphthongs _____
Consonants _____
Blends _____
Digraphs _____
Sight Vocab. _____
Syllabication _____
Other _____

Questions:

1. What is another word for nest? (Same meaning)

   Answer: _____

2. The opposite of "just like you" (line 5) could be (Opposite)

   Answer: _____

3. What does "lying" mean in this story? (Multiple)

   Answer: _____

4. Where do birds usually like to build their nests? (Literal)

   Answer: _____

5. Why would a city bird build a nest on the roof of a house? (Inferred)

   Answer: _____

6. What does the author mean by "a home is not just a roof and walls"? (line 1) (Figurative Language)

   Answer: _____

7. Do you think the author likes animals? Explain. (Author attitude)

   Answer: _____

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MODIFIED INFORMAL READING INVENTORY

(With teacher's notations of student's reading/response)

Teacher's Copy

George

Where do Animals Live?

by Suzanne Higgins

You know that a home has a roof and walls. But a home (house) is not just a roof and walls.

A home is a place to get out of the cold. It's a place to eat. It's a place to sleep at night.

Just like you, animals (AMIES) need homes, too.

You read about a worm who lived in an apple (BIG X). An apple is not a real home for a worm. Now you will read about some real animal homes.

Have you ever seen a bird as she hopped (hoped) on the ground? A bird may be looking for something to eat.

She may be looking for something for her nest.

A bird likes to live in a tree.

Sometimes (SOMETHING), in the city, a bird will make her nest on the roof of a house. (TALL)

Where does a turtle live?

You may have seen a turtle on the ground. Have you ever seen a turtle lying in the water?

A turtle can make his home on the ground and in the water.

Needs help with:

- Vowels ✓
- Diphthongs
- Consonants
- Blends
- Digraphs
- Sight Vocab ✓
- Syllabication ✓
- Other

Questions:

1. What is another word for nest? (Same meaning)
   Answer: like a house, only for birds
2. The opposite of "just like you" (line 5) could be (Opposite)
   Answer: like somebody else
3. What does "lying" mean in this story? (Multiple)
   Answer: to tell a lie, like you tell your mother you went to school and you play hookey
4. Where do birds usually like to build their nests? (Literal)
   Answer: up in trees
5. Why would a city bird build a nest on the roof of a house? (Inferred)
   Answer: if there's no trees around
6. What does the author mean by "a home is not just a roof and walls"? (line 1) (Figurative language)
   Answer: you gotta have beds and tables and stuff
7. Do you think the author likes animals? Explain. (Author attitude)
   Answer: I like all kinds of animals

From Across the Fence, Ginn Reading Program, Level 6 (Lexington, MA.: Ginn and Co., 1982), pp. 77-79. Estimated Readability: 38 DRP Units. Reprinted with permission. Excerpt from Where Do Animals Live by Suzanne Higgins, from Across the Fence.

Appendix F

Grab

Materials: Index cards - 3" x 5" or smaller (Business or calling cards are a good size for the smaller children.)

1. Teacher and students identify a category of words. They can emanate from a story read, a content area, or a word analysis exercise, e.g.:

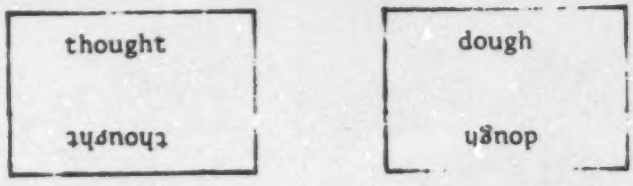
   words having irregular elements, such as ough or ight.

   words from Dolch Basic Sight Vocabulary list.

   Words signifying emotion: excited, unhappy, loving, etc.

   names of African nations (noted for phonic regularity): Chad, Dahomey, Togo, etc.

2. Develop a list of 16 words in one category: prepare 3 cards for each word, for a deck of 48 cards. Each word or name is written at both ends of the three cards.



3. Teach the players the rules, objectives and criteria for winning:
   - The objective is for a player to get all 3 cards of a particular word, which is a set.
   - The player with the most sets wins.
   - The game can be played as a series (e.g., 3 games) and each player's sets are added up. The player with the most sets in the series wins.

Rules:

- The dealer gives each player 5 cards.
- Remaining cards are placed in the middle.
- Players group cards by words.
- Player 1 turns to Player 2 and asks for a card to match one already in hand. ("Do you have unhappy?")
- Player 2 gives Player 1 the requested card (s), if in hand.
- If not, Player 2 says "I do not have unhappy; Grab!"
- Player 1 picks a card from the deck in the middle, and casts one off, as an unwanted card, face up.
- If Player 1 gets the card asked for from either Player 2 or the deck, a second turn is taken (repeating above steps); and a third, if requested card is acquired.
- Player 2 can pick up the cast-off card or turn to Player 3.
- Player 2 repeats steps with Player 3, and so on.
- As Players acquire a set, these cards are set down on the table and the Player takes 3 replacement cards from the deck.
- The game continues until the deck is exhausted.

Additional practice in test-taking strategies will be found in the curriculum bulletin, Test-Taking Skills.*

*Test-Taking Skills, Testing Unit and Office of Curriculum Development and Support (New York: Board of Education, 1981)

Appendix G

Trips Within the City and Beyond

The trip itinerary radiates outward from the school and neighborhood to the city and beyond. Obviously, the first level of exploration should begin with the students' own lives, feelings and interests, and should depend upon past experiences and the knowledges already obtained. When the teacher has determined what the students already know from firsthand experience and observation about community and city, it is a good time to begin to set up a trip itinerary for the school year, or at least one part thereof. This information can be obtained through questionnaire, class discussion, or by asking the students to list where they have been in the community and the city.

There are many places to visit and many walking tours available within this city. Those which come to mind and which have printed materials available include:

- The World Trade Center and environs, such as the old Customs House and the Fire House Restoration, Fraunces Tavern.
- The Cloisters in Fort Tryon Park with a close-up view of the Hudson River, The Palisades, and the George Washington Bridge, as well as a look at medieval art, architecture, and herb gardens.
- The Empire State Building and surrounding area, including "districts" such as the Garment Center, Flower Market, and department stores.
- Edgar Allen Poe House in the Bronx.
- South Street Seaport and Museum, with special tours and a visit onboard a schooner, also a bookstore for browsing.
- Richmondtown Restoration in Staten Island, a restored community dating back to the Revolution. It features the oldest schoolhouse in the country.
- Wave Hill in Riverdale, the Bronx, for spectacular landscapes, view of the Hudson, environmental studies, sculpture.
- Central Park -- one or two sections of the park are enough for one day's exploration. Use the Central Park Workbook for advance planning as well as for the day's tour, and also, The Pinetum Walk Guide for Children for a study of the trees in the Central Park environment.
- Metropolitan Museum of Art, looking up and down Fifth Avenue, and across the park.

Appendix H

How To Bring City Resources Into Your Classroom

The use of guests, films, books, and exhibits should be arranged to supplement the section on Urban Exploration. The purposes in inviting speakers or using films are to provide needed information, to build awareness, to create favorable attitudes.

GUEST SPEAKERS

Identifying Possible Speakers

Select those persons who can make a contribution to the students' study of their community and the city. At first, pick people you can be sure will accept the invitation to come to your classroom. This may limit choices initially to parents, relatives, friends of your students, and to your own roster of friends.

Later, you will survey the community, noting the shopkeepers, businesses, other agencies. Call or visit the persons who seem to have the resources your students need. Where appropriate, write a letter to the person outlining why you are writing. Students may help in composing these letters.

Explain why you are asking for their help. Take a few minutes to go over a list of people you have spoken to or know, and their occupations or avocations. From this list, you will have a sufficient number of guests to start your program.

At another time, consider the contacts you make just leading your life. Everyone has some regular interaction with people or establishments that sell goods or services. List all the businesses and professional people you do business with, particularly in the community where the school is located. Some of these may include:

- restaurant or coffee shop
- gas station
- parking lot or garage
- bakery
- meat market
- fruit or vegetable store

Parents

The parents of students are excellent resources in terms of their own lives and careers, and for identifying neighborhood resource people who will come to the classroom, and have interesting information to impart.

Other teachers in the school, the school administrators, paraprofessionals will be able to give you suggestions once you have uncovered the first guest speakers. Somehow, success engenders enthusiasm to add to it!

As you begin to compile information about people and resources, assign a committee of students to organize it in a card file. Set up a card for each possible speaker and the area of his or her interest. Involve the students as much as possible in this activity.. Keep the file handy.

The Daily Newspaper

You and the class (whole class or a committee) can use the daily newspaper (particularly a local paper) as a resource. Show them how to scan the paper every day, paying attention to headlines and photographs.

Feature articles and human interest stories are good for identifying possible resources. Look through the sections which are particularly interesting to you and your class (art galleries, museum events, sports events).

Cut out and save this information which helps to identify speakers (and, incidentally, may give you ideas for special trips). These articles and photos can be made part of your reading material in the class library, as it gives background information on the people who may be interviewed during the year.

What to Do When a Speaker Agrees to Come

1. Know facts about the person and his or her work or life experience.

2. Arrange for date, time, place, purpose.

3. Set up a student committee to meet the guest and make him or her comfortable.

4. Preplan questions to be asked with class; check that all are prepared. Assign questions to all students, or to groups. For example: Group A (four children) will ask a question about the guest's job preparation. Group B will ask about how you can get a job like his or hers, etc.

5. Introduce the guest. Make everyone feel at ease. A student committee can help.

6. Act as moderator in a quiet way. Keep the flow of discussion going.

7. When the discussion is completed, thank the guest.

8. After the visit, discuss the proceedings with the class. Each student (or group) should share what was learned.

9. Arrange to write Thank You letters with the class, or, one letter which can be a collaborative one.

10. Keep a record visible of the people who come to class, either by noting this on the chalkboard, placing written material on the bulletin board, or by beginning a class magazine or book about "Special People."

Special People Who Have Touched Our Lives

Who: Mrs. Josephine Camaro
What: She is Diane's great-grandmother who has lived in this neighborhood all her life. She told us about the trolley cars that used to run along _____ Street, and gave us a talk about growing up.

Who: Dr. Thomas Gilson
What: He is a pediatrician who lives and works in this community. He studied at _____, and is now associated with _____ Hospital. He taught us about eating well.

Films and Other A/V Materials

These can be most valuable in providing background information, setting the stage for learning about the city, showing graphically what may be difficult or impossible to visit: for example, in order to demonstrate that cities around the world are more alike than different in their general planning and services, or to take students on a plane trip across country at night to show the brilliantly lit urban areas and the less illuminated rural areas.

Filmstrips and slides (commercial or homemade) are equally helpful when used at the right time. U-Film (handmade filmstrips) can be given to groups of students to make following a trip, guest visit, or other event. They have the advantage of being immediate and very personal.

The same kinds of arrangements for the borrowing, use, and returning of these materials need to be made as for any such venture: select in advance the films, filmstrips, or slides from a district or school collection, or from a museum or library collection. Catalogs from commercial companies are available as well.

Before and After

1. Preview the material before showing it.

2. Prepare the class through discussion as to the purpose and content of the film to be shown.

3. Ask students to jot down a word, phrase, or picture which catches their attention.

4. After the showing, have students talk about the film or other material, in terms of what they learned, enjoyed, disagreed with, etc. The discussion can be brief, but should involve the class in learning how to look for important facts or issues and in giving criticism about one or more specific items.

Although there is a place for writing in this series of experiences, unless there are good reasons for asking for written reports, it is better to do the follow-up orally. It is important that you show interest in the trip, guest visit, or film, and that students sense this.

Books and Exhibits

Keep reference books and trade books on hand, but feature those which particularly relate to the event or experience. For example: The AIA Guide (American Institute of Architects) will be fresh and interesting if you save it for the day the architect visits the class, or after a trip around a city area which is listed in the Guide. The same is true of any reference book.

Trade books can be introduced in the same fashion. The Cricket in Times Square comes to life better after a visit to this section, or after a film about its author, George Selden.

Exhibits (large or small) are valuable when they relate to students' experiences or when they come at just the right moment for catching on to a new concept. For example: Students should be taught how to look at an exhibit as well as what to look for. You cannot see everything at one time, but you can come away with ideas and feelings which need to be talked over. Hearing, conversing, discussing, become important oral learning techniques.

Appendix I

References for Teachers & Administrators

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Appendix J

School _____
Class _____
Teacher _____
Supervisor _____

Class Profile
Promotional Policy Classes

Students	CAT	DRP	Res. Rm.	Grp (A or B)	Needs Help in Word Anal.	Needs Help in Sight Vocab.	Interest/ Career Goals	Books Read	Teacher's Notes
1.									
2.									
3.									
4.									
5.									
6.									
7.									
8.									
9.									

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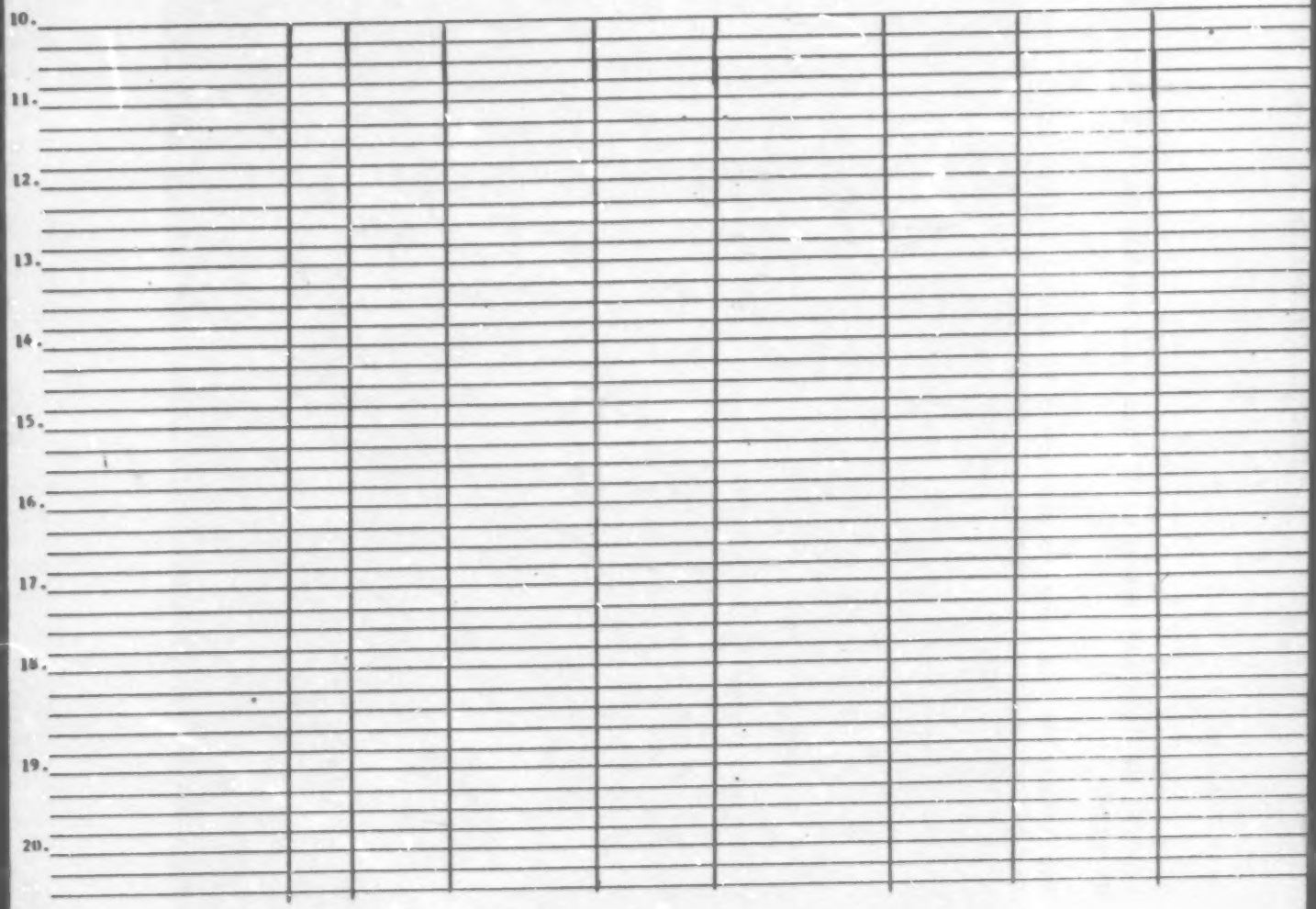

Appendix K

TEACHER EVALUTAION

Dear Teacher,

This handbook has been prepared in support of your efforts toward upgrading reading achievement among GATES students during the 1983-84 school year program.

Our intention has been to provide a framework within which you can implement an effective remedial program. We have tried to make such a frame compatible with a total instructional program.

Whenever possible, we have included actual testing and teaching materials for your use.

We need to develop and refine our efforts if we are to realize the expectations of Promotional Policy, namely, student progress. We hope this handbook has been helpful to you. Your comments will be helpful to us.

Please complete the following Review during the tenth week of the program, and return it to this office.

We wish you and your students a successful year and thank you for your continued cooperation.

Sincerely,

Steven Tribus
Director (Interim Acting)
Communication Arts Unit

COMMUNICATION ARTS UNIT - OFFICE OF CURRICULUM DEVELOPMENT AND SUPPORT
DIVISION OF CURRICULUM AND INSTRUCTION
131 LIVINGSTON STREET, BROOKLYN, N.Y. 11201

TEACHER EVALUATION OF HANDBOOK

	Useful	Needs Amplification (Be Specific)	Not Useful (Give Reasons)
PART I:			
Assessment			
Whole Class Lesson			
Tutorial			
Trade books			
Newspaper			
Oral Reading			
Writing			
Test-Taking Skills			
Homework			
PART II - Modules - Module 1.			
Module 2.			
Module 3.			
Module 4.			
Module 5.			
Module 6.			
Module 7.			
Module 8.			
Module 9.			
APPENDICES			

Additional Comments/Suggestions (If you have any original materials you feel will be appropriate for future editions, please submit them with this form. Credit will be given for anything used.)

Name (optional) _____

School _____